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MOZART SYMPHONY CLUB

New York

The Mozart Symphony Club, organized for the purpose of promoting the study and performance of the works of Wolfgang Amadeus Mozart, has the honor to announce that it will give a series of concerts at the Academy of Music, New York, during the season of 1892-93. The concerts will be held on Wednesday and Friday evenings, and will feature the works of Mozart, including his symphonies, concertos, and operas.



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NEW YORK, WEDNESDAY, MAY 4, 1892.

ANSWER to Oriental correspondent: As far as is known Moses I. was not musical, the only game he ever played was Pharaoh!

SOMEbody suggests that Bülow's famous trio of B's is not Bach, Beethoven and Brahms, but Bülow, Barnum and Buffalo Bill.

JOHN RIETZEL, the composer violinist, is a violent Wagnerite; he also admires the compositions of Mr. Wagner of Third avenue, near Eighty-second street. But that is another story and not a dry one either.

LOST, strayed or stolen a piano virtuoso of rare genius, named Rafael Joseffy. Any information of his whereabouts will be gratefully received at this that office. The concert stage yearns for him, the public has listened to Paderewski, Rummel, d'Albert and Pachmann sighs for him—for the incomparable Rafael—but who sulks in his tent and refuses to give us a sign. In Vishnu land what musical Avatar art thou, subtle master of the keyboard.

THIS was the explanatory note appended to the program of "The Messiah" performance of last Saturday night, which was the concluding night of the Händel festival:

At this performance the experiment will be tried of restoring as far as possible the original Händelian instrumentation. The Mozart wood wind parts and horns have been eliminated, and the original trumpet and drum parts restored. The strings will be reinforced according to the custom of the period by a choir of oboes and bassoons, the organ filling out the harmonies wherever necessary. The few places where Mozart has carried on the harmonies in the violins and violas to the Händelian bass have been retained. While the Mozart wind parts may be missed in a few of the numbers, notably the trumpets in the chorus "For unto us a child is born" and in the air "Why do the nations," in many other numbers the simpler instrumentation, with the curious effect produced by the addition of the oboes to the violin parts, seems more in keeping with the character of Händel's music. W. D.

Interesting as was this experiment from a historical view point, it is sincerely to be hoped that it will be adhered to. Singularly tame, monotonous in coloring, did the original orchestration sound after Mozart and Franz. To the student of operatic music the enormous stride from Händel in "Acis and Galatea" to Wagner in "Tristan and Isolde" was an extremely

interesting feature of this Händel festival. A word would not be amiss regarding Mr. Walter Damrosch's energy and skill in conducting the whole affair.

THE Vienna "Society of the Friends of Music" has announced a competition for the Beethoven prize of 1,000 florins (\$400) for the best composition in either opera, oratorio, cantata, symphony, concerto or sonata. Composers of all nations may compete. Works intended for competition should be in the hands of the committee before March 1, 1893, and must be sent in anonymously and with a motto. American composers should not let this chance for gaining one of the most distinguished musical prizes of Europe pass by without at least trying for it.

LOVERS of good chamber music are warmly recommended to procure Robert Kahn's new piano quartet (for piano and strings), published by F. E. C. Leuckart, Leipsic. The work, in the key of B minor, is unpretentious, musicianly, free from pedantry and, while adhering to classical forms, is very modern in coloring. It is dedicated to Emil Paur. The first and third movements are extremely well written, and the slow movement (in A flat) contains a very expressive theme. Not alone in ideas is this quartet noteworthy, but in the musicianly exposition of the themes and general workmanship.

THE following curious information about Beethoven's "Kreutzer Sonata" appeared in last Sunday's "Tribune":

BRUSSELS, April 1.—The recent revelations of Edward Hanlick, of Vienna, regarding the history of Beethoven's famous "Kreutzer Sonata" have been a chief subject of interest to the musicians of this and other European capitals. According to Mr. Hanlick, to the surprise of many people, Beethoven did not write his famous sonata for Rudolph Kreutzer, the French violinist, but for another artist, now totally forgotten. Bridgetower was the name of the violinist who originally enjoyed that honor. His origin is somewhat obscure, but it is said that he was the son of an African chieftain and a European woman, and was born in Poland about the year 1780. He was educated, Hanlick says, in England, and as a boy ten years old excited the admiration of those who heard him play. Under the protection of the Prince of Wales he gave a number of concerts at that time, in connection with Franz Clement, the Viennese violinist, and was one of the lions of the London season. He was called "the young Abyssinian Prince." He went to Vienna in 1800, where he soon became intimate with Beethoven. The great Viennese offered at once to compose a sonata for Bridgetower and to play with him in public. He kept his word, and in the concert of Bridgetower on May 17 and 24, 1803, in the Augarten, Beethoven played the new sonata, op. 47, from manuscript.

Strange to say, Hanlick adds, Bridgetower was lost sight of shortly after these concerts and little or nothing is known of his subsequent career. It is believed that he died in London between 1840 and 1850.

But how did the sonata obtain its name, a name which has become as well the title of one of Tolstoy's most famous novels? Kreutzer, says Hanlick, who with Rode and Baillot, stood at the head of the famous violin school in Paris, went to Vienna in 1798 on a concert tour. There he became acquainted with Beethoven, who was at that time twenty-seven years old. A chain of unusual circumstances made the two men intimate friends. As a famous French musician, Kreutzer was invited often to the house of the new French ambassador, General Bernadotte, afterward King of Sweden. Owing to the expected birth of an heir in the Imperial house the general's presentation at court was delayed for two months. He was an ardent lover of music, and during this time Kreutzer played for him almost nightly. In order to make the time of the ambassador pass more pleasantly Kreutzer took Beethoven with him to the house and together they entertained the future king. During these two months Kreutzer and Beethoven became intimate friends. A few years later, Hanlick continues, the great composer showed his admiration for his companion by dedicating the sonata to him now known as the "Kreutzer Sonata," but written first for Bridgetower. It was published in 1806 by Simrock, of Vienna, under the title, "Sonata per il pianoforte ed un Violin obbligato, scritta in un stile molto concertante quasi come d'un concerto; composta e dedicata al suo amico Rodolfo Kreutzer per L. van Beethoven." Such is the interesting tale of a piece of music.

ANTON SEIDL ENGAGED FOR THE OPERA.

BEFORE their departure for Europe on the Touraine last Saturday, Messrs. Abbey & Grau made several engagements in connection with the next opera season at the Metropolitan. The most important of these was the securing of Anton Seidl as conductor for the Wagner and other German operas to be performed. There will be a larger number of works of the German school than last season, and several of the Wagner dramas will be included. The French and Italian operas will be conducted by Vianesi. "Tristan and Isolde" will be produced by Jean de Reszke as "Tristan"; who the "Isolde" will be is problematical. Surely not Eames. *Gott bewahre!*

The engagement of Mr. Seidl is more significant than the opponents of German opera care to acknowledge. The prospect of three seasons of Italian and French opera, with "Faust" as the one mainstay, was enough to dismay the stoutest and most trusting hearts of the stockholders of the Metropolitan Opera Company. Lovers of good opera and classic orchestral music may prepare for a surprise next season if the negotiations which are now pending are brought

to a satisfactory conclusion. In the interim let us try to keep cool in anticipation of the hot weather and give your voice or your instrument a long needed vacation of rest.

RUMMEL'S HISTORICAL RECITALS.

MR. FRANZ RUMMEL has demonstrated beyond peradventure of a doubt the eclecticism of his art, for the programs of his seven historical piano recitals which terminate to-day are a monument to his skill, endurance and fine breadth of style and adaptation to the requirements of most varied schools. In all Mr. Rummel will have played in these recitals about 110 compositions, which, of course, means much, for he does not include in this number movements of sonatas or suites, but simply the program number without any subdivision at all. From Byrd to Brahms the list includes, and without speaking of the memory required for such a gigantic feat, the amazing versatility of Mr. Rummel and his admirable balance, sanity and sincerity of interpretation, all conspire in assigning him a very high place indeed in the ranks of modern virtuosi. As THE MUSICAL COURIER once wrote, Mr. Rummel is not a specialist, but plain Franz Rummel, pianist, which means much.

OPERA IN ENGLISH.

THE "Evening Post" of Saturday last thus comments on Mr. Seidl's article in the May "Forum":

Mr. Anton Seidl contributes to the May "Forum" an article on "The Development of Music in America," in which he points out among other things that the change of policy at the Metropolitan Opera House is not indicative of a change of taste among opera goers, "but simply demonstrates that the half dozen wealthy men and women who have done most to maintain opera in New York have become weary of German opera as an amusement and chosen to establish Italian and French opera in its place. This is not surprising, for German opera can hardly be called a mere amusement. * * * It seems to me that those people who take a sincere interest in the musical welfare of this country need feel no alarm at the present state of affairs. If one studies the evolution of the opera he will, I think, be convinced that the chances of its establishment as a permanent institution are decidedly in favor of the German rather than of the Italian and French opera—perhaps I ought rather to say in favor of opera produced after the German manner."

Mr. Seidl favors opera in English. "No satisfactory results can be achieved here," he says, "nor can America produce any national music until opera is given in English. I look forward to the time when American composers shall produce great operatic works of a distinctly original character, written in the vernacular; but until that time comes I believe that such foreign works as are performed here should be translated into English. The achievements of such American composers as Prof. J. K. Paine, who has done admirable work; of E. A. MacDowell, whose compositions seem to me superior to those of Brahms ('Bravo, Mr. Seidl'), of G. W. Chadwick, Templeton Strong and others augur well for the future productions of American composers."

Mr. Seidl is not alone in his championing of opera in English. One of the first inquiries Dr. Antonin Dvorak made of Mrs. Jeannette M. Thurber, the president of the National Conservatory of America, was as to the feasibility of a national opera in America. This from the greatest exponent of nationalism in music of to-day is extremely significant. That Dr. Dvorak will write an American opera while in this country is scarcely to be doubted. He is already a fair English scholar.

IS IT A CONSPIRACY?

THE Boston "Home Journal" in its latest issue contained these very significant remarks regarding the attitude of certain music critics of Boston toward Mr. Nikisch:

This is the season when the Symphony Orchestra comes in for more than its share of criticism, and just now it seems to be getting it in large consignments, or, rather, Mr. Nikisch is. It is a peculiarity of Boston criticism, be it musical or dramatic, that it is more severe with the most artistic and greatest.

Let a company, a star, a singer or a musical organization appear here which is merely mediocrity and it will escape with usually complimentary notices. But let a really great artist appear and he will be searched for faults which will be found. Exceptions merely prove the rule.

With the Symphony Orchestra this is particularly noticeable, perhaps because it is claimed by Boston, and if we cannot find fault with what is ours, with what can we find fault? And everybody exercises that privilege. The earlier part of this week saw the leader of that incomparable organization attacked from three quarters and with such unanimity of thought and time that it certainly looked like a preconcerted movement.

No one can deny the greatness of the organization, nor would they wish to, I think, but the attack is solely upon its leader. It is true that Boston boasts a large number of virtuosos who certainly ought to be numbered in this great organization and who are not, and this seems to be the basis of the criticisms, whether it appears or not.

The substance, then, of all these attacks is personal. The Boston Symphony Orchestra, say these sapient critics, is "all right," but Mr. Nikisch is "all wrong," which reminds one of the Scotch verdict, "The prisoner is not guilty, but we advise him not to do it again."

The evil of the whole affair is the naturally low es-

timate of Boston's critical opinion which one is forced to make after hearing Mr. Nikisch's band and reading some of the "Hub's" silly prejudiced articles. In startling contrast is the unanimity of the press throughout the country, which one learned pundit would have us believe is subsidized. Bribery on such a wholesale scale presupposes enormous wealth on the one hand and enormous corruption on the other, while some critics have been known to keep the wolf from the door in this manner, they are, nevertheless, the exception.

All Boston flocks to listen to the orchestral concerts of Mr. Nikisch, and if Music Hall were twice as large it would still be filled. A well-known manager has offered an immense bonus on this season's receipts to the management of the orchestra if he could get control of it for next season. The progress of the orchestra throughout the country is almost triumphal. In all the large cities the same story is repeated—immense audiences, immense enthusiasm, and yet a handful of men whose acute sensibilities have been jarred upon by some fancied personal slight declare through the medium of their respective literary organs that Mr. Nikisch is a poor conductor; *ergo*, Mr. Nikisch must go.

Therefore the logical conclusion is that Mr. Nikisch must go if these same critics have the power they lay claim to, or else they have no influence at home, and the New York "Sun" is correct when it states that Boston newspapers are not read outside of New England except by unfortunate exchange editors. The affair would be supremely ridiculous were it not for the contempt and discredit it casts upon the critical confraternity. How is the musical public of the country to believe in the value of musical criticism when they see such flagrant abuse of it as in this instance?

In the "Beacon," after a severe attack on Mr. Nikisch last Sunday, there appeared this paragraph:

The rapid growth in all the finest qualities of public performance made by the New York Philharmonic Orchestra, of which Mr. Damrosch is the conductor, and his own marked improvement in directing, have been observed almost with surprise and commented upon favorably and significantly by the critical who heard its concerts in this town. There were a lesson and a warning in these concerts, but we cannot help doubting whether Boston will be profited by them as it should.

The above must puzzle Mr. Damrosch when he reads it and positively amuse Mr. Seidl, the conductor of the New York Philharmonic Orchestra.

The truth of the matter is that anything that partisan passion and blind prejudice dictates serves to attack Mr. Nikisch.

Here is a letter that speaks for itself:

PHILHARMONIC SOCIETY OF BROOKLYN.

To the Management of the Boston Symphony Orchestra:

I have the honor to transmit the following resolutions, passed unanimously at a meeting of the board of directors of the Philharmonic Society of Brooklyn, held April 25, 1892:

Resolved, That the board of directors of this society offer its congratulations to the management of the Boston Symphony Orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season;

Resolved, That the thanks of this society are due to the conductor, Mr. Arthur Nikisch, for the high standard of the music which he has presented and for the rare excellence of the performances;

Resolved, That this board fully recognizes the important results which have followed the establishment of the Boston Symphony Orchestra upon a permanent basis and desires to express its appreciation of the liberal spirit of devotion to the cause of music which has made such an orchestra possible.

Respectfully, B. T. FROTHINGHAM, Secretary.

Paderewski, who certainly knows what he is talking about, only last week praised the performances of the Boston Symphony Orchestra, all of which came to us by cable. Either the whole music loving public of the country has gone mad or else the half dozen disgruntled gentlemen of Boston are in the wrong. In this case, however, it certainly is *vox populi, vox Dei*.

A Novel Program.—From the official program of the Adeline Patti farewell musical and operatic festival, next week, Patti will sing the following selections: The Jewel Song from "Faust"; "For All Eternity," by Mascheroni and "The Last Rose of Summer," on May 10; Eckert's "Echo Song," Arditi's waltz, "Se Saran Rose," and, with Fabbri, "Giorno d'Orrore," on May 12; "Bel Raggio," Gounod's "Ave Maria," and Arditi's "Il Bacio," on May 14. The chorus will sing "Thanks be to God," from "Elijah," a "Sanctus," by W. R. Chapman, and a chorus from "Cavalleria Rusticana," at the first concert; Weinzierl's "Love and Spring," and Wagner's "Hail, Bright Abode," at the second concert; Sullivan's "Lost Chord," and the Spinning Song from "The Flying Dutchman," at the third concert. This is a choral festival under the direction of Mr. W. R. Chapman, who promises 1,000 voices.

PERSONALS.

The Quick and the Dead.—In answer to Mr. F. M. Colston's communication from Baltimore printed in last week's issue of THE MUSICAL COURIER we are informed that of the list of the orchestra which played at Jenny Lind's concert in September, 1850, the following thirteen members are still in the land of the living:

Mr. Anthony Reiff.....	Violinists
Mr. George Bristow.....	
Mr. Bahls.....	
Mr. Johnson.....	Violas
Mr. Eben.....	
Mr. Brannes, now living in Hanover, Germany.....	Violoncellists
Mr. Bergner.....	
Mr. Preusser.....	Double bass
Mr. Elaz.....	Bassoon
Mr. H. Schmitz.....	Horn
Mr. Heinke.....	Trombone
Mr. Hilbrecht.....	Ophicleide
Mr. Senia.....	Tympani

Arens Returning.—Mr. F. X. Arens will leave Germany on the Normannia on May 6 to return to this country, where he will continue to reside.

Bulow to Remain in Hamburg.—Hans von Bulow lately swore the oath of citizenship at Hamburg, where henceforth he intends to remain.

To Make Love to His Granddaughter.—The following curious case is likely to happen soon at Weimar. Massenet's opera "Werther" is being prepared there for production, and the interpreter of the title rôle is to be the tenor Giessen, whose real name, however, is Buff. He is a direct descendant, in fact a grandnephew, of Lotte Buff, the daughter of the burgo-master of Wetzlar, who was the heroine of Goethe's famous novel upon which the libretto of Massenet's opera is founded. It thus will come to pass, upon the Weimar stage at least, that a grandnephew has to make love to his own granddaughter.

The Mendelssohn Monument.—The Mendelssohn monument for the city of Leipsic, which has been modeled by the sculptor Werner Stein, has lately been finished at the Howaldt art work factory at Braunschweig, and is soon to be shipped to Leipsic. The Hanover "Courier" pronounces it one of the finest and most characteristic art works of the world.

Bulow's Last Appearance in Berlin.—Hans von Bulow has declared that he will alter all conduct the concert for the benefit of the pension fund of the Berlin Philharmonic Orchestra, and he has pledged himself not to indulge in a speech on that occasion.

Grammann is Hurt.—The composer Carl Grammann, well known through his operas, "Melusine" and "Andreas-fest," recently at Dresden fell from his horse and was badly hurt.

Courier Callers.—Among others Victor Herbert, the 'cellist and composer; John Rietzel, the violinist; Mrs. Arthur Friedheim, Miss Carlotta F. Pinner, Anton Seidl, conductor; Arthur Nikisch, conductor, from Boston; D. Melamet, conductor of the Baltimore Germania Maennerchor and composer of the Columbus first prize cantata; Louis Svecenski, violinist from Boston; Miss Amy Fay, pianist; Louis Lombard, director of the Utica Conservatory.

For the Bonn Beethoven House.—Sarasate recently gave a successful concert at Bonn, the proceeds of which he handed over to the management of the Beethoven House at that city.

Rubinstein in Prague.—In Prague Rubinstein lately gave a charity concert, at which both as conductor and pianist he appeared as interpreter of his own compositions. The two opera houses of the city took occasion to produce two of his works. The German Opera gave "The Children of the Heath," and the Landestheater "The Demon." At both theatres Rubinstein was the honored recipient of great public ovations.

Composers to Conduct.—The music committee of the Vienna International Theatrical and Musical Exhibition has sent invitations to the following composers and conductors to conduct one of their own creations: Brahms, Bruch, Bruckner, Bulow, Cowen, Dvorak, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Sgambati, Svendsen, Sullivan, Tchaikowsky and Verdi.

Tenor De Reszke to Wed.—It is announced that Jean de Reszke, the tenor, who has been adored by society here as well as abroad, will be married late in the summer to the Countess de Maille. De Reszke is forty-five years old and a bachelor. His basso brother is married and has three children.

Of course there are romantic stories about a desperate love affair of De Reszke's early in life. As a young, unknown tenor he loved the daughter of a prince, it is said, and the maiden returned his affection ardently, but the haughty father refused to give his consent and the girl is said to have died of a broken heart. That the handsome and favored De Reszke remained so long a bachelor has given color to the romance. But some of his most intimate friends have failed to vouch for the story.

De Reszke will bring his bride to this country next fall. The tenor met the Countess de Maille at Bourbonte, a

watering place in Auvergne, last year. She is described as a tall blonde and fascinating in presence.

Emma Eames' Accident.—Vianesi is authority for the statement that Emma Eames had an accident on the Champagne on her return trip. Miss Eames is now laid up in Paris, in the hands of a physician, with a sprained or broken ankle.

A Queer Story.—San Francisco, April 28.—Samuel G. Fleischman, a young San Francisco pianist, who has just returned from eight years in Europe, was billed to give a piano recital last night in Metropolitan Hall, but he had an attack of stage fright and fled to his home. A large audience waited till 9 o'clock, when the manager announced that an accident had befallen the performer and he could not appear. His old mother was sitting near the front of the house, and fainted when she heard the announcement.

The family and friends returned to Fleischman's residence, and it was 11 o'clock before anyone thought of searching the premises for the missing man. He was found in the cellar lying on the floor in a dazed state, with a flute in his hand. When resuscitated he declared that he felt dizzy as he was about to enter the hall and knew nothing more. He evidently walked home, went to an old trunk, got out a flute, which was his favorite instrument when a boy, and attempted to play it. The doctor said it was an attack of vertigo induced by excitement. Fleischman has not recovered to-day and is confined to the house.

A singular feature of the affair is that he has given many performances in Berlin. He has composed a symphony and a quartet for strings, both highly praised by critics. He has also written a symphonic poem based on Schiller's "Hero and Leander," which was produced in New York with success. Those who know him say he suffers from stage fright, precisely as Fechter did when playing a new part for the first time.—"Sun."

A May Morning's Present for the Toedts.—Robert Jerome Toedt is the name of Mr. and Mrs. Theodore J. Toedt's son, born last Sunday morning. Both mother and son are thriving and Mr. Toedt has been singing high C's with reckless profusion, so happy is he.

Rummel's Sixth Recital.

MR. FRANZ RUMMEL devoted his sixth historical recital to the works of Frederic Chopin entirely. This was his program:

Ballade, op. 52.	Etudes { op. 10.
Mazurkas.	{ op. 25.
Impromptu, op. 29.	Scherzo, op. 30.
Fantasia, op. 49.	Berceuse, op. 37.
Sonata, op. 85.	Valse, op. 43.
Nocturnes { op. 15, No. 1.	Preludes, op. 18.
{ op. 27, No. 2.	Polonaise, op. 54.

Mr. Rummel astonished his warmest admirers by his unquestionable sympathy with the works of the great Pole. His fingers were shod in velvet in the nocturnes and preludes, and the mailed hand of the warrior was felt in the polonaise, fantasia and scherzo. Mr. Rummel played the F minor ballade, the fourth and seldom heard one, and played it with intense appreciation of its subtle meanings, and with such a complete control of the technical apparatus of Chopin that the "Schluss," a difficult and ungrateful portion of the work, has seldom been delivered with such passionate climactic effectiveness.

The F major, A minor and A flat mazurkas; the A flat impromptu; the F minor fantasia; the B flat minor sonata; the G flat, E major, A flat, C sharp minor, C minor etudes (this last was played with tremendous bravura), the B minor scherzo, berceuse, the A flat valse; the C minor, G major, A major, F major, B flat major and E flat preludes were all beautifully played. The prelude in G and the valse had to be repeated. Mr. Rummel was at his best in the sonata, the last movement of which he played *con amore*.

This afternoon he plays his seventh and last recital. It will consist of Liszt's B minor sonata and other numbers by Tchaikowsky, Ludvig Schytte, Grieg, Rubinstein, William Mason, Floersheim, Brandeis, MacDowell, Saint-Saëns, Godard, Bulow, Brassin and Liszt. It will be a notable recital.

The C. C. S. Concert.

AT the third service of the Church Choral Society, of New York, given in the Church of the Holy Trinity, Madison avenue and Forty-second street, Thursday evening of last week, the following works were performed: Air from suite in D major..... J. S. Bach
Mass in C (op. 80)..... L. van Beethoven
"God is our hope and our strength" (Psalm XLVI)..... Villiers Stanford

The chorus was assisted by Mrs. Tyler Dutton, soprano; Mrs. Hattie C. Morris, contralto; Mr. James H. Ricketson, tenor; Mr. Franz Remmert, bass, and an orchestra of fifty-five, Mr. Richard Henry Warren being the director. The society fully sustained its excellent reputation and gave the works with spirit and understanding. The volume of tone is excellent, and being recruited from the different church choirs excels in the singing of sacred works. The church was crowded by a large and fashionable audience.

Miss Priestley Plays.—Miss Sophia Priestley will be the recipient of a testimonial concert at Chickering Hall this evening.

A tenor, strong ascending, with power and health,
A soprano at intervals sailing buoyantly over the tops of immense
waves,
A transparent base shuddering lucidly under and thro' the universe—
I hear not the volumes of sound merely—I am moved by the exquisite
meanings.

A quartet with occasional chorus under direction of Mr. Rutenber caters to this demand pleasantly—doubles with more pleasure to the congregation than satisfaction to the organist, who, being a musician of classic tendencies, is doing what many a wise man has to do in this day and generation, "adapt not adopt," the best of the good in his art. Educated in Europe under Haupt, a composer of considerable note, his "Divine Love," an oratorio of rare beauty and value, brought out by Novello in London, was per-

It is stated that once, at a moment when the quartet brow was puckered over some musical problem of heavy responsibility, the blower peeped around his low door jamb and suggested that Mr. Rutenber had an "Angell" wid "Wings" in his choir.

EDGAR.

In the second act the chorus is heard singing before the curtain rises in a well developed polyphonic strain. They bewail the doom of the wretched lovers on whom Fate has passed the sad decree that "No joy shall last." In frightened accents they announce the approach of the giant "Polyphemus." "The mountain nods, The forest shakes, The waves run frightened to the shores, Hark! how the thundering giant roars!" As the curtain rises the giant "Polyphemus" enters, the chorus of frightened nymphs and shepherds hurrying away at his approach. The dramatic recitative of "Polyphemus," "I rage, I melt, I burn," in which he declares his love for "Galatea" in ponderous

Sopranos.....	Mrs. Jennie Patrick Walker Miss Margaret Reid
Alto.....	Mrs. Marie Ritter-Goetze
Tenor.....	Italo Campanini
Bass.....	Ericason F. Bushnell

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The Boston Symphony Orchestra Concert.

THE sixth and last concert by that ideal organization, the Boston Symphony Orchestra, Arthur Nikisch conductor, took place at Chickering Hall, Tuesday evening of last week. This was the program:

Overture, "Prometheus Bound".....	Goldmark
Aria from "Herodiade".....	Massenet
Violin concerto in D major.....	Paganini
Revised by Wilhelmj.	
Mr. Kneisel.	
Fantasy from Aci, II., "Tannhäuser," "Blich ich umher".....	Wagner
Mr. Henschel.	
Duet from "Taming of the Shrew".....	Goetz
Mr. and Mrs. Henschel.	
Symphony No. 4, in G major.....	Dvorak
Allegro con brio.	
Adagio.	
Allegretto grazioso.	
Finale, allegro ma non troppo.	

Chickering Hall was, as always, crowded, and the concert, as usual, was a gem of the first water in regard to the performance. Those disgruntled critics who complain of the roughness of the playing of the Boston Symphony Orchestra must have had their ears attuned to symphonic studies of gnat wings and butterflies' sighs, else they could not have failed to do justice to the exquisite balance of the orchestra and its genuinely virtuosic qualities in music, demanding great degrees of velocity, finesse and tonal equipoise rarely if ever encountered. On the other hand the carpers at Mr. Nikisch and his band on the score of lack of breadth, virility (and there be those who do) could loudly have complained of the power and dramatic vigor of Goldmark's most characteristic overture. It was superbly played.

Mr. Kneisel, who, one is sorry to chronicle, has been quite ill since the concert with fever and a severe cold, gave a most finished interpretation of the Paganini concerto, making its enormous technical difficulties as naught, and playing with all the tenderness and brilliancy the work exacts. He won well deserved applause. Mrs. Henschel was slightly overweighted in the Massenet aria but sang delightfully with her husband, who was, as is his wont, musical and manly in his singing. The Dvorak symphony received a most fitting and finished reading at Mr. Nikisch's hands. Here are the dates for next season's series: Thursday evening, November 3, 1892; Thursday evening, December 8, 1892; Thursday evening, January 12, 1893; Thursday evening, February 9, 1893; Thursday evening, March 16, 1893; Thursday evening, April 27, 1893.

The Manuscript Society.

THE musical society with the above somewhat nondescript title gave their third concert of the present—second—season at Chickering Hall on last Saturday night before a good sized but, despite its apparently very friendly feeling, not exactly enthusiastic audience. What was offered on this occasion it would for the most part indeed have been difficult for a musical audience to grow enthusiastic over. This must be confessed even by the most mutually admiring members of the Manuscript Society, or could they really flatter themselves into the belief that such impotent drivings as were heard there last Saturday night are representative works of the new American school of composition?

The following is a not complete program of the proceedings, three composers' names and the titles of their works being omitted, as such idiotic "rot" as theirs proved to be should never have been allowed to be presented on any program:

Overture, "The Bride of Messina".....	Reinhold L. Herman
Suite Caractéristique for small orchestra.....	Henry Schoenfeld
"Gloria" and "Benedictus," from "Messe Solennelle," Frank G. Dossert	
Symphonic Suite, "The Tempest".....	S. G. Pratt
Duo for tenor and bass, with orchestral accompaniment.....	F. Brandeis
"Praise Song" for orchestra.....	Frederic Grant Gleason

Songs—	
"Awake my Love".....	Fanny M. Spencer
"When I know that thou art near me,".....	
Pastorale from operetta "Juliet," for small orchestra.....	Louis Lombard
"In Our Boat," part song, for mixed voices.....	S. N. Penfield

Of the entire program Mr. Gleason's symphonic movement in A major appeared the least unimportant work, it being well scored, good in form and thematically well developed, although it by no means comes up to several others of Mr. Gleason's scores in point of invention.

Of Mr. Pratt's work only the first movement could be given, as there was not time for sufficient rehearsal of the entire, technically rather difficult, work. Mr. Pratt shows clever handling of the orchestra and an undeniable sincerity and earnestness of purpose. It is too bad that his thematic material seems hardly of sufficient importance for the skillful and varied treatment he makes it undergo. One is curious to hear the rest of his work, a complete synopsis of which will be found in another column of this journal, and an announcement was made to the effect that Mr. Pratt would conduct the other and greater portion of his "Tempest" music at Chickering Hall on Friday next at 4 P. M.

Mr. Dossert's excerpts from his "Messe Solennelle" de-

serve a few words of sincere praise. His "Gloria" in E, if not over original, is scholarly and well written, and the "Benedictus" in G has beautiful moments, especially in the solo quartet work.

Mr. Brandeis' duo was somewhat of a disappointment to us, as we had expected more from this ambitious composer. His duo, however, is weakly Mendelssohnian, with very little of that composer's fine characteristics, but all of his hypersentimental A minor wailings and melancholy imitated to a nauseating degree.

The two Schoenfeld movements and Mr. Lombard's operetta episode are rather pretty, unpretentious trifles and the rest—is silence.

Those composers who had not availed themselves of Mr. Van der Stucken's guidance had made a grievous mistake, for in every instance their own conducting was inferior to his, and the works which he directed had the advantage of being given with experienced insight and as great care as that genial composer-conductor would have bestowed on the performance of one of his own musical creations.

The Philharmonic Society's Banquet.

THE annual "blow out" given by the Philharmonic Society to its members and their families at the expiration of every successful season was this time made especially memorable as coming right upon the semi-centennial musical festivities of week before last. Although the affair is a strictly private one, several honored guests were present, among them Richard Hoffman and Franz Rummel, the pianists, and G. Templeton Strong, the composer, and for the first time also several members of the press were invited, to which invitation H. E. Krehbiel, of the "Tribune;" Henry T. Finck, of the "Evening Post," and Otto Floersheim of THE MUSICAL COURIER, had responded.

The affair, which was an exceedingly pleasant and jovial one, began on Saturday night at about half past eleven, after everybody's duties had been attended to and took place in the tasteful and large dining hall of the "Arion," the caterer of which hospitable club, Mr. Schickfuss, had provided a splendid menu and the very best that his cellar contained.

Speeches, not of the "set" kind, but real improvisations, and good ones at that, were made by Mr. F. Rietzel, the veteran flute player and vice-president, who spoke of the aims and artistic purposes of the society and welcomed the guests and especially the members of the press. Mr. Krehbiel responded to the latter in his most happy vein. Mr. Hyde, the president of the Philharmonic, spoke of the pleasures he derived in following a performance, reading his score and the recollection it later on affords his memory. Anton Seidl rose and drank to the health of his predecessor, Theodore Thomas, which was a graceful thing for him to do. Henry T. Finck, the ever gallant, of "Personal Beauty and Romantic Love" fame, spoke of course for the ladies. Richard Arnold read a letter of regret of the absent Mr. E. Naumburg who, as the donor of \$5,000 to the society's pension fund, has just been elected an honorary associate member, and Otto Floersheim spoke about the influence of the Germans and their music upon the existence of the Philharmonic Society and musical life in this country.

Altogether the affair was an exceedingly pleasant and happy one, which did not terminate until the Sunday morning papers were being sold on the streets of New York.

American Composers' Choral Association.

THE second concert of the second season of the above musical organization, at Chickering Hall on last Thursday night, took the shape of a well patronized testimonial to Emilio Agramonte, the association's popular founder and genial conductor.

The society's mixed chorus was in fine trim and they were heard to the best advantage in the following well selected and interesting program, in the performance of which they had the soloistic assistance of Mrs. S. C. Ford, soprano, and Miss Rosa Soudarska, pianist:

"The Secund Dance," for mixed chorus.....	Corder
Paraphrase, "Eugene Onegin".....	Tchaikowsky-Pabst
Miss Rosa Soudarska.	
Nocturne for female chorus à capella.....	Otto Floersheim
"Spring Song," with piano accompaniment.....	Chadwick
"Bridal Song".....	Ernest Ford
"To the Queen of My Heart".....	
"Les Filles de Cadix".....	Delibes
Mrs. S. C. Ford.	
"The Skeleton in Armor" (Longfellow).....	Arthur Foote
(MS.—First time.)	

(This composition has obtained the gold medal offered by the American Composers' Choral Association for the best cantata in its first yearly competition.)

Miss Marie S. Bissell, Mrs. Thomas E. Hardenbergh, Mr. William A. Prime, Mr. Walter A. Hudson and A. C. C. A.	
"Women and Roses".....	C. A. Lidgley
A. C. C. A.	
"Du bist wie eine Blume".....	Chadwick
"Dear, When I Gaze Into Thine Eyes".....	Rogers
"Before the Daybreak".....	Nevin
Mrs. S. C. Ford.	
"The Silent Land".....	Carl Walter
"L'Alouette".....	Glinka-Balakireff
Etude.....	Schlözer
Miss Rosa Soudarska.	
"The Shepherd Boy".....	J. Booth
A. C. C. A.	

Gustav L. Becker's Concert.

MR. GUSTAV L. BECKER gave a concert to a few of his pupils Friday evening of last week in the music hall of the Hotel Brunswick, assisted by Mrs. Carl Alves, contralto; Miss Johanna Offermann, soprano, and Mr. Joseph Lynde, baritone, the following being the program:

Fugue in E minor.....	J. S. Bach
Mr. G. L. Becker.	

Songs—	
"Aus deinem Augen flossen meine Lieder".....	Ries
"The Country Maiden".....	Proch
"Cuckoo Song".....	Abt
Miss Johanna Offermann.	

Concerto in B minor (first and second movements).....	J. N. Hummel
Miss Frances M. Slater.	

Songs—	
"Es muss was Wunderbares sein".....	Ries
"The Linden Tree".....	
"Serenade".....	M. Bruch
"Cradle Song".....	Wallace
Mrs. Carl Alves.	

Concerto in D minor.....	W. A. Mozart
Miss Henriette Magnus.	

Song, "Come, be mine own," from opera "Sheik".....	Sylvain
Mr. Joseph Lynde.	

Theme, with variations in G.....	L. v. Beethoven
Miss Maud Rubinstein.	

Rhapsodie No. 11.....	List
Miss Adele Becker.	

Songs for soprano—	
"Lullaby".....	
"Nightingale Song".....	Gustav L. Becker
"Was ist die Blume".....	
Miss Johanna Offermann.	

Songs for alto—	
"Bei der Wiege".....	
"Anfangs wollt ich fast Verzagen".....	Gustav L. Becker
"Der Fichtenbaum".....	
Mrs. Carl Alves.	

Romanza for violin and piano.....	Gustav L. Becker
Miss Bertha Webb and Mr. G. L. Becker.	

Vocal duet.....	Selected
Mrs. Alves and Miss Offermann.	

Mr. Becker's pupils showed considerable talent. They all have some musical qualities and artistic appreciation, Miss Slater and Miss Magnus playing their concertos in a brilliant manner. Little Maud Rubinstein, a diminutive little lady, showed remarkable skill for her years. Several of Mr. Becker's interesting songs were sung.

The hall proved too small to accommodate the large audience and standing room was greatly appreciated.

Marie Ritter-Goetze's Song Recital.

MARIE RITTER-GOETZE gave a song recital in the Concert Hall of Madison Square Garden Wednesday evening of last week before a fair sized but appreciative audience, this being the program:

Concerto for violin.....	De Beriot
Franz Wilczek.	

"Der Wanderer".....	Franz Schubert
"Die Kraehe".....	
"Der Neugierige".....	
"Schöne Wiege Meiner Leiden".....	
"Die Lotosblume".....	Robert Schumann
"Mondnacht".....	
"Frühlingsnacht".....	
Adagio.....	Spohr
"The Bee".....	Schubert
Franz Wilczek.	

"Es blinkt der Thau".....	Anton Rubinstein
"Liebstreu".....	Johannes Brahms
"Es hat die Rose sich beklagt".....	
"Widmung".....	Robert Franz
"Weist du noch".....	Adolf Jensen
"Die Rose".....	
"Leise zieht durch Mein Gemüth".....	Max Spicker
"Sehnsucht".....	Anton Rubinstein

Mrs. Ritter-Goetze sang as usual in an interesting style. Mr. Spicker played the accompaniments in an artistic manner, while Mr. Luckstone played for Mr. Wilczek. The latter was in excellent form and was greatly appreciated.

Carlos Huckle's Concert.

MR. CARLOS HUCKE, a young pianist of considerable merit, gave a concert in Behr Brothers Hall Tuesday evening of last week, assisted by Pedro H. de Salazar, violin, this program being played:

Sonata, op. 2, for piano and violin.....	Xaver Scharwenka
Messrs. Carlos Huckle and Pedro H. de Salazar.	
Carnaval, Scènes mignonnes, op. 9.....	Robert Schumann
Mr. Carlos Huckle.	

"Faust" Fantasia, for violin.....	Sarasate
Mr. Pedro H. de Salazar.	

Erzählung am klavier, op. 5, No. 1.....	Xaver Scharwenka
Novellette, op. 1, No. 3.....	Carlos Huckle
Etude and valse.....	Frederic Chopin
Mr. Carlos Huckle.	

Symphonie Espagnole, op. 21.....	Edouard Lalo
Allegro non troppo. Andante, Rondo.	
Mr. Pedro de Salazar.	

Variations, pour deux pianos sur un thème de Beethoven.....	Camille Saint-Saëns
Messrs. Xaver Scharwenka and Carlos Huckle.	

Mr. Huckle made a very good impression by his playing, especially in the second number, Schumann's "Carnaval," which was given with appreciation of its beauties, though he is as yet a young artist. His tone and technic are good and he gives much promise. Mr. de Salazar did some excellent work, both in the sonata and his solo number. Mrs. de Salazar was accompanist and performed her duties in an able manner.

Jeanne Franko.

MISS JEANNE FRANKO needs no introduction to the readers of THE MUSICAL COURIER nor to New York music lovers, for she has frequently demonstrated her musical abilities in this and many other cities of the United States, so her counterfeit presentment in this issue may recall to many the artistic playing they have enjoyed at Miss Franko's hands.

Jeanne Franko was born in New Orleans, but received her musical education in Berlin and Paris under such masters as De Ahna and Viexemps. She was a member of the St. Cecil Quartet, composed of four ladies, which won such high praise during the Paris Exhibition. In this city she has also been heard with great success in the Seidl and Thomas concerts, and won many laurels; she also played in many private musicals and is a favorite everywhere. The particular beauty of Miss Franko's playing is its emotional quality. Her technic is of the best, her tone broad and full. Brilliant bravura passages, no matter how difficult, are given with wonderful fire, vim and ease, and her cantabile is delightful. Viexemps, Wieniawski, de Beriot, Hauser, Spohr, Loénard, all the difficult composers for the violin, she interprets with skill and fluency. Jeanne Franko is not only an artist on the violin, for she plays the piano with the same perfection, as she studied both instruments during the same period, having had just as eminent teachers for one as for the other, and having devoted just as much time to both. She is a thorough musician in the best sense of the word, and there are very few artists that can boast of so many musical triumphs in both departments of their art. Here are a few of her press notices:

The young artist Miss Franko has an excellent left hand technic, a good wrist, as indicated by some capriciously executed staccato passages, and taste and feeling. She was loudly applauded and fully deserved the success she gained.—New York "Times."

The reading of the Mendelssohn concerto was marked by the most agreeable purity of tone and perfection of phrasing.—"Sun."

Miss Jeanne Franko's appearances as a violin soloist are always fraught with pleasure for she is an artist that plays with a good deal of soul and puts her whole heart into her instrument. In the almost human tones she evokes from her violin she transcends the possibilities of those players who do not, like her, possess a deeply emotional temperament. Her playing was excellent beyond criticism.—"Morning Journal."

The success of the evening was Miss J. Franko, the violinist of the occasion, in her exquisitely charming artistic rendering of the "Fantaisie Caprice" by Viexemps. She plays with breadth of tone and masterly execution, and well deserved the triple retail she received.—New York "Herald."

Miss Franko, the young violinist, delighted the audience with several soli. The talented young lady won the palm of artistic success by playing "Danse Triganes" with charm and delightful finish. She has a masterly, sympathetic touch.—"World."

Jeanne Franko's rendition of her selection was but one of the many evidences which she has given heretofore of her unusual and extraordinary talent and skill. The number was given with thorough perfection and artistic finish, depth of tone and feeling.—The New Orleans "Item."

Miss Franko executed her solo in a manner that called for merited plaudits. Every thought and intention of the composer found expression in her instrument, and under her fingers the violin rendered sounds which combined harmony with electric force and effect.—New Orleans "Democrat."

The Metropolitan Musical Society.

THE second subscription concert of the Metropolitan Musical Society occurred Tuesday evening of last week, the new Music Hall being crowded with the society's friends. The soloists who assisted were Miss Theodora Pfafflin, soprano, and Master Arthur Hartmann, violin, the society being under the direction of Mr. William R. Chapman. The program was the following:

"Thanks be to God," "Elijah".....Mendelssohn
Concerto No. 7, second and third movements.....De Beriot
Master Arthur Hartmann.

(Pupil of the New York College of Music.)
"The Boatman's Good Night".....Schira
"My Bonnie Lass She Smiled".....Moreley
Polonaise, from "Mignon".....Thomas
Miss Theodora Pfafflin.

"Sanctus," first time.....Chapman
Intermezzo, "Cavalleria Rusticana".....Mascagni
Easter hymn, "Cavalleria Rusticana".....Mascagni
Santuzza.....Mrs. Alice Stoddard-Hollister.
"My Love Dwelt in the Northern Land".....Elgar
Nocturne.....Hauser
"Alia Zingaresca".....Tschechulin
Master Arthur Hartmann.

"The Sweetest Flower".....Van der Stucken
"One Spring Morning".....Nevin
Miss Theodora Pfafflin.

Waltz, "Love and Spring".....Weinzierl
The large chorus was well under Mr. Chapman's control and did some excellent work, though the orchestra, however, was at times slow in attack, the intermezzo being played in a very spiritless manner. Miss Pfafflin took the place of Miss Margaret Reid, who was unable to appear owing to a cold. This was not her first appearance here, as announced on the program, she having made her debut with the Mozart Club in Chickering Hall in January. She delivered her songs in a very acceptable manner, and gained considerable applause.

WANTED—A first-class soprano soloist desires a position in a church choir; has had ample experience. Address L. B., care of this office.

"Our Quartet."

"OUR QUARTET," an organization composed of Miss Fannie Hirsch, soprano, Miss Alice McPherson, contralto; Mr. William Xanten, tenor, and Mr. Albert Arveschou, bass, gave an evening of song in the Recital Hall of Music Hall, Tuesday evening of last week, assisted by Miss Lenora Von Stosch, violin, the following being the program:

PART I.

"Und wenn die Vögel singen".....Keller
"So sei gegrüßt".....Billeter
"Im Maien".....Billeter

"Our Quartet."

Trio, "Angiol di Dio".....Gordigiani
Miss Hirsch, Miss McPherson and Mr. Xanten.
"Der Mönch".....Meyerbeer

Mr. Arveschou.

Legende.....Wieniawski
Mazurka.....Miss Von Stosch.

"Hast du mich lieb".....Bohm
"Berceuse".....Godara
"When daylight fades".....Moir

Miss Hirsch.

Duo, "Belisario".....Donizetti
Mr. Xanten and Mr. Arveschou.
"Fleur de Lys".....Sydenham

"The Parting Kiss".....Pissuti

"Our Quartet."

PART II.

"Three Merry Dwarfs".....McKenzie
"Our Quartet."

Duo, "Carmen".....Bizet
Miss Hirsch and Mr. Xanten.

"Lieti Signori," "Huguenots".....Meyerbeer

"Gypsy Dance".....Sarasate
Miss Von Stosch.

Duo, "Still as the Night".....Guetze
Miss McPherson and Mr. Arveschou.

"Salve dimora," "Faust".....Gounod

Mr. Xanten.

"The Indian Maiden".....Hatten
"Good-Night, Beloved".....Pissuti

"Our Quartet."

The quartet did some very good work, the solos as well as the concerted pieces being well sung. Miss Von Stosch appeared to great advantage, her playing of the Wieniawski compositions being excellent. A large audience was present and frequently testified to their appreciation of the program.

The Orpheus Society Concert.

THE third private concert of the Orpheus Society, Mr. Arthur Mees conductor, took place on Saturday evening of last week in the concert hall of the Madison Square Garden, before a large and brilliant audience. The society was assisted on this occasion by Miss Elizabeth Boyer, contralto, and the Beethoven String Quartet. The following was the program:

"Love and Wine".....Mendelssohn
"Variations," quartet in D minor.....Schubert
Beethoven Quartet.

"Prisoner's Chorus" from "Fidelio".....Beethoven
"My Love is Like a Red, Red Rose".....Mrs. H. H. A. Beach
"Chanson Ancienne".....Sauray

Miss Boyer.

"The Silent Water Lily".....Abt
"Laughing".....Whiting
"March of the Monks of Bangor".....Whiting

"Music of the Spheres".....Rubinstein
"Serenade".....Haydn
Beethoven Quartet.

"Invitation to Dance".....Jungst
"Spin, Spin".....Wienzierl
"The Spring Breeze".....Wienzierl

The society gave these numbers in their usual finished manner and were greatly appreciated. Miss Boyer made quite an impression by her artistic singing of the "Chanson Ancienne." The quartet fully sustained its excellent reputation.

The Arnold Pupils' Recital.

THE pupils of Mr. and Mrs. Richard Arnold gave a very enjoyable concert in Steinway Hall Saturday evening of last week, playing the following program:

Novellet, op. 21.....R. Schumann
Etude, "Si oiseau j'étais".....A. Henselt

Miss Julie Aronstein.

Romanze, op. 16.....G. Hollander
"Kammennoi-Ostrow".....Rubinstein

"La Guitarre".....Hiller
Miss Clara Miller.

"Moment Musical".....Ph. Scharwenka
Lanzanetta.....Hollander
Mazurka.....Chopin

"A Flower of Spring".....Haberbeir
Miss Lilly Siegel.

Adagio from Concerto No. 4.....F. David
Miss Jaine Babcock.

"Soirées de Vienne".....Schubert-Liszt
Etude, op. 25, No. 9.....Chopin
Walzer, op. 64, No. 2.....Chopin

Polonaise, op. 38.....H. Viexemps
Miss Julie Aronstein.
Miss Lillian Parslow.

"Aus dem boemer walde walgurgis Nacht".....Dvorak
Misses Clara Miller and Aronstein.

The work of the pupils in both departments is unusually good, Miss Lillian Parslow, a violin pupil of Mr. Arnold's,

being especially good. She has a good wrist and her left hand work is quick and accurate and her tone full and sweet. Miss Babcock also did some good work. The piano pupils show an excellent touch and give their selections with intelligence as well as skill. A large audience was present and flowers were abundant.

The Amicitia Orchestra Concert.

AN invitation concert was given by the Amicitia Orchestra last Friday evening at Chickering Hall. This organization is composed of talented amateurs who are fired by a love for art. They are under the guidance of that excellent musician, Mr. Reinhard Schmelz, who has brought their work up to an excellent pitch of perfection. Indeed, if it was not for some weaknesses in the woodwind department and occasional uncertainties in intonation and a raggedness of attack at times, the organization compares in its playing very favorably with professional orchestras when all factors are considered.

This was the program:

Overture, "Fidelio".....Beethoven
Intermezzo, "Vorspiel" and "Siciliana" ("Cavalleria Rusticana").....Mascagni
Scene and prayer, "Freischütz".....Weber

Miss Lincoln.

Nocturne, op. 27, No. 2.....Chopin
Orchestration by R. Schmelz.

Waltz, "Sleeping Beauty".....Tchaikowsky
Overture, "Freischütz".....Weber
Scherzo, "Badinage".....Thomé
Song, "Beauty's Eyes".....Tosti

Waltz, "Pasman".....Strauss
Czardas, "Pasman".....Strauss

Miss Bertha D. Lincoln, soprano, was the soloist and revealed some excellent qualities as a singer. The orchestra did its best work in the Mascagni and Tchaikowsky numbers. Here is the personnel of the Amicitia Orchestra:

Officers.—Chas. E. Lauten, president; Dr. A. Brothers, vice-president; Jerome Bernheimer, secretary and treasurer.

Music Committee.—T. J. Mitchels, M. E. Bernheimer, A. E. Johnstone, H. Fisher, S. B. Veit.

Violins.—M. E. Bernheimer, B. Blumenthal, A. Brothers, F. Fairchild, H. C. Fischer, H. L. Friedlander, L. W. Goerck, F. A. Hecht, F. Hindel, A. R. Hochster, E. Hogan, A. Kaufman, S. Luster, J. J. Lyons, M. Meyers, E. H. Nordlinger, G. D. Petrie, C. E. Schafer, C. Smith, A. P. Tannert, D. H. Taylor, H. Weil, L. Weizler, E. Zickler.

Violas.—G. E. Swain, S. Worms, A. L. Halliday, F. P. Rice, A. H. Frankel, L. Wallach, G. Veit, A. Metz, S. Levy.

Violoncellos.—O. D. Binger, D. Hazen, A. R. Charlton, S. B. Veit, G. von Zschuschen, F. Blair, C. R. Brown, J. Liebling.

Basses.—A. C. Gildersleeve, J. Wegele, F. Ruhlender, W. H. Maccabe, A. Prince.

Flutes.—C. A. Northrup, J. Bernheimer, O. B. Smith.
Piccolo.—A. M. Fuentes

Oboes.—F. Tonn, S. Leeburger.

Clarionets.—T. J. Mitchels, F. W. Lincoln.

Bassoons.—J. Reeb, C. E. Colby.

Horns.—A. Wellerson, G. Wagner, A. E. Johnstone, L. Brooks.

Cornets.—C. E. Lauten, C. Missenharter.

Trombones.—H. Fisher, J. J. Merrick, F. C. Cannon.

Tuba.—G. C. Griffen.

Tympani.—B. F. Nathan.

Drums.—R. Baer.

Harp.—H. Breitschuck.

Triangle.—F. C. Clark.

A Scharwenka Pupils' Concert.

THE pupils of the Scharwenka Conservatory gave their first examination concert April 25, at Behr Brothers Hall, 81 Fifth Avenue. This was the program:

Concerto for piano, G minor, second and third movements.....Saint-Saëns
Mrs. Emma F. Busk.

Song, "Ave Maria".....Millard
Miss F. Hardman.

Violin solo, nocturne from suite.....Ph. Scharwenka
Miss Lillian Parslow.

Concerto for piano, E flat major.....Liszt

Song, "O, Thou that tellest glad tidings to Zion".....Händel

Miss N. A. Croussette.

Variations, on a theme of Beethoven for two pianos.....Saint-Saëns
Miss Anna Suszcynska and Prof. Xavier Scharwenka.

The playing of the piano pupils was far above the average; indeed by its purity, ease and brilliancy it deserved to be compared to the work of some professionals. Miss Parslow did excellent work. The concert was thoroughly satisfactory.

The "St. Matthew Passion" in Berlin.—Bach's masterpiece, the "St. Matthew Passion" music, was performed by the Stern Singing Society in Berlin on the 11th ult. under Professor Gernsheim's direction. The performance is described as a magnificent one, Miss Wally Schanell, soprano, and Anton Sistermaus, baritone, especially distinguishing themselves among the soloists.

(Incorporated May 1, 1891.)

NEW YORK VOCAL INSTITUTE.

FRANK HERBERT TUBBS, Musical Director.

67 Fifth Avenue, New York City.

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Singers naturally prefer study where Voice Culture and Singing receive chief attention. All the teachers use the same method. Homes selected for pupils. Circulars sent on request.

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HOME NEWS.

Mozart Symphony Club.—The Mozart Symphony Club, of New York, has been having large audiences in the cities of Ohio and Indiana, and its performances have given such satisfaction that the club has made arrangements to appear in the same places next season. Messrs. Stoelzer and Blodeck are reaping the reward of their labors.

Mr. Prime's Concert.—William Albert Prime will give a grand concert in the Madison Square Concert Hall to-morrow evening, assisted by Mrs. Gerrit Smith, soprano; Mrs. Carl Alves, contralto; Mr. Francis Fischer Powers, baritone; Mr. Adolf Hardegen, 'cello; the Weber Ladies' Quartet and the Mendelssohn Glee Club.

An American Night.—Adolf Neudorff announces that he will give some evenings of American music in his course of popular concerts at the Lenox Lyceum.

Springfield.—The fourth Music Festival of the Hampden County Musical Association will take place in the City Hall, Springfield, Mass., on Wednesday, Thursday and Friday of this week. Mr. G. W. Chadwick, of Boston, will be the conductor; the chorus will number 175 voices, the orchestra fifty and the solo singers will be Mrs. Corinne Moore Lawson, Mrs. Georg Henschel, Mrs. Julia E. Wyman, Whitney Mockridge, James H. Ricketson, Andreas Dippel, Georg Henschel and Max Heinrich. Mr. Franz Rummel will be the pianist. The choral numbers in the festival program are Dvorak's "Spectre's Bride," Mr. Chadwick's "Phoenix Expirans," the march from "Tannhäuser" and Haydn's "Creation." The fourth concert will open with a Festival Overture, composed by Mr. Edmund Severn, Jr., of Springfield.

Mr. Carl's Recital of Guilmant's Compositions.—The program for to-day's (Wednesday) recital at the First Presbyterian Church, at 4 o'clock, contains the following compositions of Mr. Alex. Guilmant, most of which will be heard for the first time in this country:

Fugue in F major, new.
Pastorale, Pièces d'orgue (Bk. 16), new.
Marche élégiaque, first time.
Vécit. et aria, "En vain le flot" ("Balthazar"), first time.
Mr. William Dennison.
Concert piece, prelude, theme, variations and finale.
"Aria du Balthazar" ("Balthazar"), first time.
Mr. Albert F. Arveschou.
Communion (MS.), new, dedicated to Mr. Carl.
Marche de la symphonie, "Ariane," new.
"Ecce Panis," first time.
Mrs. Gerrit Smith, soprano solo.
Miss Morgan, harp. Mr. Victor da Plato, violin.
Miss Lucy F. Nelson. Miss Adèle Crosette.
Miss Maud Sherman. Mrs. H. H. Sawyer.
Mr. William Dennison. Mr. Albert Arveschou.
Mr. D. G. Henderson. Mr. William I. Richardson.
Postlude Nuptiale, Pièces d'orgue (Bk. 13).

The seventh and last recital will be devoted to a program of Handel's works, Saturday, May 14, at 4 o'clock.

Damrosch Concert.—The last Damrosch concert of this season took place in Music Hall last Sunday evening. The following program was given:

Overture, "Semiramide".....Rossini
Polonaise, from "Mignon".....Thomas
Miss Theodora Pfafflin.
"Faust" Fantaisie.....Wieniawski
Adolph Brodsky.
Bacchanale, from "Tannhäuser" (Paris version).....Wagner
Dance of the Priestess and Spring Song from "Samson and Delilah".....Saint-Saëns
Mrs. Ritter-Goetze.
Variations on the Austrian National Hymn.....Haydn
Gavot.....Bach
String Orchestra.
Rhapsody No. 1.....Liszt
Violoncello solos.....Schumann
"Traumerei".....Popper
"Elfenreigen".....Anton Hekking.
Duet, from "Aida".....Verdi
Miss Pfafflin and Mrs. Ritter-Goetze.
Largo, violin solo.....Handel
Mr. Jules Conus.
Norwegian Artists' Carnival.....Svendsen

A large audience was present and the soloists as they appeared were warmly greeted, Miss Pfafflin, Mrs. Goetze and Mr. Brodsky each receiving an ovation, Mr. Damrosch and the orchestra also coming in for a large share of the applause.

The Wagner Benefit Concert.—The Wagner concert for the benefit of the Young Women's Christian Association, which took place at the Metropolitan Opera House Tuesday evening of last week, was a great success artistically and financially. Mr. Anton Seidl and his orchestra played. The soloists were Antonia Mielke, Andreas Dippel and Emil Fischer.

Pachmann's Liszt Recital.—Vladimir de Pachmann gave a Liszt recital at Chickering Hall last Saturday afternoon before a large and of course enthusiastic audience. The program consisted entirely of original compositions of the great virtuoso, including the rhapsodical B minor sonata, "Harmonies du Soir" etudes, the second legende, the polonaise in C minor, mazurka brillante, the F minor etude, eglouge, "Cantique d'Amour" and the tarentelle from "Venezia e Napoli." Mr. de Pachmann's marvelous technique, exquisite phrasing and unique touch stood him in

good stead in these bombastic, overlaid and insincere note mongering of Liszt. In response to many recalls Mr. de Pachmann played the "Waldeauschen" etude. His last appearance takes place next Saturday afternoon, in conjunction with Campanini, Scalchi, De Vere and Mr. Sapio.

A Compliment.—Says the New York "Press" of last Sunday: "The nocturne, by Otto Floersheim, sung at the concert of the American Composers' Choral Association, carried off the honors. It is for female voices, in three part writing, without accompaniment. Despite the difficulty of such writing the harmonies were exquisite and charming, and tender sentiment and melody characterized the piece."

Waves of Tone on the Pacific.—The San Francisco Opera Company has been incorporated at San Francisco, Cal., to do a general theatrical business, but more especially produce and control operatic productions and musical compositions. Capital stock, \$20,000; subscribed, \$640. Directors, W. S. McCormick, Butler Smith, A. L. Towne, Augustus Johnson and Elizabeth Cornwall.

Opera Next Season.—Messrs. Abbey & Grau's next Italian opera season at the New York Metropolitan will open some time between November 21 and 28, and will include fifty-two subscription performances and probably a number of extra representations. There will be no performances between December 26 and January 17. The company will also appear in Chicago for two weeks, in Boston for two weeks and in Philadelphia for one week.

Nikisch in Baltimore.—At the sixth concert of the Baltimore series of Boston Symphony Orchestra concerts Mr. Alwin Schroeder played in the place of Mr. Franz Kneisel, who was too ill to play. Here are the dates of the twelfth season, 1892-3:

November 1, 1892.....	
December 6, 1892.....	
January 10, 1893.....	
February 7, 1893.....	Tuesday evenings
March 14, 1893.....	
May 2, 1893.....	

Mr. Evans in Cincinnati.—The Scottish Rite Hall was crowded to its utmost last evening, the occasion of the final season's concert of the Cincinnati Conservatory of Music. Mr. Frederick Shailer Evans, whose illness had prevented his appearance early in the season and caused disappointment to many of his admirers, was himself again. He again emphasized the verdict that he is a pianist, into whose playing there enters all of the vigor, clearness and poetic feeling of the artist of virtuoso rank.—Cincinnati Contemporary.

The Brooklyn Philharmonic.—The last of the Brooklyn Philharmonic concerts took place last Saturday night, preceded by the usual public rehearsal Friday afternoon. The orchestra played "Flying Dutchman" overture, Schumann's D minor symphony, the Henschels' sang and Mr. Nikisch conducted.

Arthur Friedheim Discharged.—Arthur Friedheim, the pianist, living at No. 852 Lexington avenue, who was accused of homicide, in causing the death of August Battenhauser, of 147 East Eleventh street, the doorkeeper at Amberg's Theatre, was discharged last Thursday by Justice Taintor at the Yorkville Police Court. When the case was called for the final hearing Lee Mandelbaum, of the coroners' office, produced the finding of the coroners' jury, which declared that Battenhauser came to his death through valvular disease of the heart and oedema of the lungs. The coroners' jury also exonerated Friedheim.

An Old Music Teacher Commits Suicide.—Among the few passengers on the Astoria ferry boat Bowery Bay, on her 2 o'clock trip from East Ninety-second street last Thursday, was a feeble old man, of whom no one took any particular notice. When the boat was just out of the slip the old man climbed on the rail and threw himself into the river. John Fitzgerald, a boatman, who was rowing about the spot, went to the rescue of the drowning man and succeeded in dragging him into the boat. The man, who was insensible, never recovered consciousness and died an hour later in the Presbyterian Hospital.

Papers found in his possession showed that his name was Bertrand Habacker, that he was sixty-four years old and lived at No. 227 East 126th street. He was a teacher of music, but a long continued sickness had disabled him. Then he became despondent and ended his troubles in the river.

Mr. Tyler's Vacation.—Abram Ray Tyler, for the past three years organist of St. James' Church, and for the last five years a pupil of Dudley Buck, has resigned his position and expects to spend the summer months in Germany, France and England.

Celia Gaul to Play.—Celia Gaul, the pianist, will take Richard Burmeister's place at the M. T. N. A. meeting in Cleveland.

Goshen Vocal Society.—The Vocal Society of Goshen, N. Y., gave its eighteenth concert (fifth season) on Friday evening the 29th, under the direction of Mr. Robert B. Clark. The society was assisted by Miss Neally Stevens, pianist, and Mr. Bradford Williams, reader. The "Miserere" scene was effectively given with Mrs. C. H. Sweezy and Mr. S. R. Gaines in the solo parts. Miss Stevens gave

charmingly the "Caprice Espagnol" by her teacher, Moszkowski.

William Ludwig.—William Ludwig, assisted by Victor Herbert and an excellent company, will give a concert of Irish national music, under the auspices of the Gaelic Society, at the Union Square Theatre next Sunday evening, May 8. Ludwig will give some of his incomparable renditions of Irish songs, and Mr. Herbert will play selections of Celtic airs on the 'cello.

Miss Hood's Trio.—The second evening meeting of Miss Hood's trio class was held at her residence, No. 146 Washington street, Newark, N. J., on April 20. Mrs. F. K. Smith, Jr., Mrs. B. C. Mathews, Miss Klemm, Miss Van Wagenen and Miss McCall took part in ensemble numbers, with Miss Hood, violin, and Mr. Henri Finzi, 'cello. Miss Amy Murray sang delightfully, and Mr. Finzi contributed solos that were enthusiastically received.

A VIOLONCELLIST, good performer and musician, now living in the Northwest, the climate of which is not compatible with his health, would like to move to a Southern town. Could give lessons at a musical school, take private pupils and form an amateur orchestra and chorus. Address "Violoncellist," care of THE MUSICAL COURIER.

TENOR—A fine tenor, experienced church singer, perfect reader, will accept position from May 1. Address "Tenor B.," care of MUSICAL COURIER.

NOTICE—The Towers School of Vocal Music, New York, will open in September. Interim address, care of G. Schirmer, 35 Union square, New York.

WANTED—A well-known quintet club (piano, two violins, viola and 'cello) wants engagement in a first-class summer resort. They can be engaged either as a club of five, or in any other combination. Best references can be given.

Apply to C. V., 127 Schermerhorn street, Brooklyn.

BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,
107 TREMONT STREET, APRIL 30, 1892.

WITH the last Symphony concert the season may be said to have closed musically. A few concerts of greater or lesser importance were given during the week, and a limited number are announced for the coming fortnight or so.

Among the events of the past week more especially worthy of mention was the fifth concert (and last of the present season) by the Apollo Club on Wednesday evening.

The club was assisted by Mrs. Camilla Urso and Mrs. Lillian Blauvelt in the performance of the following interesting program:

Double chorus, "Antigone".....	Mendelssohn
"I Love My Love".....	Arthur Foote
Suite for violin and piano.....	Rust
	Mrs. Urso.
"Heinz von Stein".....	Arthur W. Thayer
(Founded on two themes from "Die Walküre.")	
"Jewel Song," "Faust".....	Gounod
	Mrs. Blauvelt.
"Farewell".....	E. Cutter, Jr.
"Night Greeting".....	Kremer
(With tenor solo by Mr. George Endicott.)	
"Farewell, Faint Heart".....	Brahms
"Bridal Song".....	Vogrich
	Mrs. Urso.
"The Brownies".....	J. Nettwick
Bolero, "Les Filles de Cadix".....	Delibes
	Mrs. Blauvelt.
"From a Bygone Day," folk song.....	
Double Chorus, "Antigone".....	Mendelssohn

The above was one of the most enjoyable programs we remember to have been offered by the club, at least within twenty years.

Several numbers were redemanded, and two of the gentlemen, Mr. Cutter, Jr., and Mr. Thayer, whose compositions were given place upon the program were called forward to bow their acknowledgments.

Every additional hearing of Mrs. Urso but adds glory to her name. After the playing of the suite by Rust she was several times recalled, finally giving as an encore number a Chopin waltz in a most dainty manner.

Mrs. Blauvelt must be praised for her highly commendable singing of Delibes' bolero.

A repetition of the concert is announced for to-morrow evening.

On Tuesday evening Mrs. Emélie Marius gave a song recital in Mason & Hamlin Hall, assisted by her pupils—Miss Mary Crowley, soprano; Miss Lisa B. Reed, soprano, and Miss Maude M. Chandler, contralto. Mrs. Emélie Grant was the accompanist and Mr. J. Frank Donahoe officiated at the Liszt organ.

A feature of the program, which is to be commended always, was the printing of the words. We understand many of the excellent translations given to be original with Mrs. Marius.

NOTES.

George W. Stewart, manager of the Boston Festival Orchestra, now on a tour through New England, announces a

performance of Max Bruch's "Arminius" at the Tremont Temple on Monday evening, May 9. Carl Zerrahn will conduct the orchestra of fifty performers, the solos will be sung by Miss Olive Fremstadt as the "Priestess," Whitney Mockridge as "Siegfried" and Max Heinrich as "Arminius," and the choir will consist of 300 voices, comprising the New Bedford Choral Association, enlarged by acquisitions from the Southeastern Massachusetts Festival Association. Allen W. Swan will be the organist, and Franz Rummel will play one of Liszt's Hungarian fantasies with orchestral accompaniment.—"Transcript."

Eugen d'Albert was in Boston to-day, after completing a limited tour through the Eastern section.

In the course of conversation he stated to your correspondent that he was more than gratified with the success of his recent visit to America. He sails from New York the 17th, and will probably spend the summer in Switzerland, devoting more or less time to the completion of several compositions already well under way.

The Music Hall "promenade concerts" begin Wednesday evening June 1. The same general plan, so successful last season, will be followed this, and although the name of the conductor has not yet been announced, the public need have no fear but that Manager Ellis will procure the services of the best available man.

Tuesday evening, May 17, Mr. C. L. Staats, assisted by Mr. Arthur Foote and Mr. Fritz Giese, will give a concert in Mason & Hamlin Hall. Mrs. Virginia P. Marwick, of Hartford, Conn., will contribute songs.

A Brahms trio for clarinet, 'cello and piano will have its first American hearing on this occasion.

Mr. H. G. Tucker, the well-known pianist, has rented a cottage on Lake George for the summer.

The Virgil Concerts.

ANOTHER PRONOUNCED SUCCESS.

STEINWAY HALL was again filled to overflowing on last Friday evening to hear the pupils of the Virgil piano school, who, as announced on the program, appeared for the purpose of demonstrating results from the use of the practice clavier. They did their work, one and all of them, in a manner which spoke volumes in proof of the superiority of the clavier training.

NOTE.—It has already been proven over and over again that superior executive skill is acquired by the use of the clavier and in a fraction of the time required at the piano.

In addition to the musical numbers of the following program a few technical studies are introduced for the purpose of proving that technical exactness, accuracy, does not, as some imagine, necessarily induce un-musical playing.

We hope also to show that separating the mechanical and musical elements according to the method of the clavier is as much to the advantage of the learner musically as technically.

Capriccio.....Gade
Scherzino.....Büchner
Serenade.....Rubinstein
Tarentelle.....Heller

Two etudes in velocity.....Kühler
Tarentelle.....Loeschorn

Air de Ballet.....Chaminade
Danse Caprice.....Grieg
Staccato Etude.....Hause

"Butterflies" (Schmetterling).....Spindler
Miss Hyacinth Williams.

NOTE.—This number will be performed first on the clavier and then repeated on the piano. Miss Hyacinth has never played this piece on the piano and has never heard it played. She will go to the piano with it for the first time before the audience.

This will show how well children can learn and memorize pieces at the clavier without tone.

Sonata, op. 31, No. 2 (Largo et Allegro).....Beethoven
Miss Estelle M. Norton.

"Loreley".....Seeling
Miss Helen Palmer.

Scale FF and PP—cres. and dim. Showing how tone shading may be studied on the clavier.

Major and minor scales, similar and contrary motion—similar and wrist staccato.

Legato major, melodic and harmonic minor scales—similar and contrary motion.

Irregular arpeggios.....Jensen
Barcarolle.....Miss Julie Geyer.

NOTE.—The above number will be performed first on clavier, then on the piano. Miss Julie Geyer has never played this piece on the piano, and has never heard it played. She will go to the piano with it for the first time before the audience.

This will illustrate an important truth; namely, that the player can reproduce to himself on the clavier the entire content of a composition as well as at the piano.

"Soirée de Vienne".....Schubert-Liszt
Mr. John Brady.

Scherzo, op. 31.....Chopin
Miss Julie Geyer.

Every number of the above program was given in a manner which would have done credit to players much longer in the business than these performers have been. That the exact methods of the clavier have the effect to develop

in a learner the power to interpret as well as to execute was clearly demonstrated. The concerts by this school are not only enjoyable musically, but they present educational features which are both instructive and interesting.

This journal on several occasions has spoken in high praise of Miss Julie Geyer's playing. We must say that the masterly rendering which she gave of the Chopin B flat minor scherzo on last Friday night surpassed by far any playing we ever heard from her before, or in fact from anyone of her age who had been the short time under training that she has; her progress is truly phenomenal. That great composition presents no technical difficulties to her at all. The fortes were given with great power and breadth of tone, and the pianissimos with exquisite delicacy and finish. The execution throughout was remarkably clear, accurate and brilliant, and what was better she displayed true musical feeling. Seldom do we hear the second subject of the scherzo given with the fervor, tone and artistic finish with which she gave it. If she perseveres and keeps the level head she now has she is going to be heard from.

The next concert was announced for May 19 at Berkeley Lyceum.

Musical Brooklyn.

DRIFTS FROM THE CITY BY THE SEA—THE MUSICAL COURIER IN ITS NEW FIELD—BROOKLYN MEN AND WOMEN CELEBRATED IN THE WORLD OF MUSIC AND SONG.

BROOKLYN, April 30.

THE difference between New York and Brooklyn so far as music and singers is concerned is this: That while in New York Continental singers come and go and change with each succeeding year the musical interest in Brooklyn is deeper and more steadfast, from the fact that in the great city of homes and churches and choral societies local talent is developed to an extent utterly unknown in New York.

When Vitale plays it is no more necessary for him to go abroad to get a reputation than it would be to shift Niagara to the other side of the water in order to make it famous. Niagara is here and the world will come to it. Vitale is here in Brooklyn. And if, as his friends claim for him, his violin turns a cascade of wonders, his greatness will loom out at last in all its majestic proportions. And this is precisely what is happening to him every day. The same is true of singers. There are plenty of nightingales in the bushes of Long Island if THE MUSICAL COURIER will only lend its efforts to bring them out and make them known. In doing this it will have the sympathy and support not only of the intelligent musicians of Brooklyn, but of a great multitude of poor people who never feel too proud to pay for a benefaction that benefits their kind. To discover one radiant voice and bring it clearly out before the public eye and ear through the lens of an authoritative organ like THE MUSICAL COURIER is an infinitely far grander discovery than to discover a new star in the heavens through a Lick telescope.

Consider the number of people in Brooklyn interested in music!

There are in Brooklyn some thirty or forty choral societies, aggregating in membership several thousand singers.

Add to this number of singers the children trained in the public schools by musical instructors in song.

Add to this the choirs of the city, each one being made more and more into a choral society itself, as evidenced by the New York Avenue Methodist Episcopal Church, referred to in last week's sketch.

Add finally to this the far greater fact of the growing demand in almost all the homes of the city for a musical instrument of some sort with which to cultivate the talent of music in their sons and daughters. All this fondness for music in the homes of the people finds its choicest expression in the music of the churches, for which Brooklyn is justly noted. Whether the churches are waning or not depends upon whether the music in such churches is made to satisfy the wants of the people or not. And that the tendency is toward larger choirs certainly seems apparent. I will have more to say of this in my next.

ELIONS.

Brooklyn is the home of many distinguished musicians.

Vitale is the greatest capricious genius in the world. If he scorns rules, if he laughs at tempo, he puts his ear to nature's heart, and as he hugs his violin up above his head and gloats over it, as if he were tossing his babe in the air, he makes his audiences laugh, hold their breath and cry, with the tears running down his own cheeks.

Carl Venth, that splendid technician, while not nearly so great, furnishes a model of nice observance in all the rules of his art and appeals to the finest sense of musical criticism.

Dudley Buck as a composer has transcended his native city and is favorably known throughout the musical world.

Emma Thursby has sung before kings and queens. And closer in, Arthur Claassen, leading the German Arion and Monday Night Club most ably; Neidlinger, the accomplished conductor of the Amphion and the Cæcilia, as well as the leader of more than one orchestral body of musicians, whose tasteful and graceful compositions have been

recognized and rendered throughout the country; Mrs. Edwards, the exquisite soprano of the Universalist Church; Jennie Hall Wade, Francis Fischer Powers, John F. R. McMahon, Renata Wolff, Lena Bungert, Mrs. Grant, Miss Poole, Alice Groves, the alto; William Baird, W. H. Thomas, John Dempsey, Dr. Edward Gammage, Stephano, George Warrenrath, Laura B. Phelps, Miss Hooper, Professor Hoople, John Cheshire, Mrs. Daniel Northrup.

A NEW DEPARTURE IN MUSIC IN BROOKLYN.

At the last meeting of the Brooklyn Philharmonic Club, held last Saturday evening in the Bedford room of the Arcanum Hall, three important steps were taken which will mark the progress of that society. First, it was decided to hold the meetings of the club in the large room of the Avon Hall; second, it was decided by a unanimous vote to change the name of the organization from the Brooklyn Philharmonic Club to the Brooklyn Symphony Society, to be conducted on precisely Mr. Damrosch's plan for Brooklyn; third, it was further decided that feeders or branch societies should be established in all the different parts of the city. To that end Miss Hebert, of 206 Garfield place, a competent note reader and teacher, was appointed at the recommendation of the director, the Rev. Miller Hageman, to chaperon such an attempt.

Forty invitations to good singers have been sent out by Miss Hebert, and but one regret received. The pastors of all the different churches in that section of the city gave out a notice for the first meeting from their pulpits last Sabbath. The meeting is called to take place in the hall now occupied by the Universalist Church, corner Seventh avenue and Eighth street. Many of the leading sopranos, tenors and basses of the churches in that section of Brooklyn, including such singers as Renata Wolff, Marie Hebert, Edith Burrill, Mrs. Scindlin and others well known, have joined enthusiastically in the movement. Similar branch societies in other part of the city will immediately be established. All such branch societies will be counted into the sum total of the central body and will all join with that body the June festival concert to be tendered to the conductor in Avon Hall on the 15th of that month.

W. D. M.

John Towers for Utica and New York.

Editors Musical Courier:

BY way of explanation of the apparent contradiction in the paragraph concerning me in your last issue, allow me to say that with the fall term I shall devote the first three days of each week to the Utica Conservatory of Music and the last three to the Towers' School of Vocal Music, New York.

Yours, &c.,
JOHN TOWERS,
Pupil of Pissuti, Kullak and Marx.

The Burmeisters in Europe.—Richard Burmeister and his wife, Mrs. Dory Petersen-Burmeister, of Baltimore, will leave this city on June 4 on La Champagne for Europe, to be absent about fifteen months. Mr. Burmeister has received leave of absence from the Peabody Conservatory of Music and will spend most of the time in Paris. Mrs. Burmeister will concertize in England, France, Germany and Austria. Mr. Burmeister's last concert prior to his departure will be given at the Peabody, Baltimore, on May 31.

Mrs. Ida Bond Young's Vacation.—The dramatic soprano Ida Bond Young, of this city, leaves for Europe next Saturday on La Champagne, to be gone during the summer. She will return in the early autumn to resume her professional engagements here.

N. Y. PHILHARMONIC CLUB,

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NOTICE.—The New York College of Music will remain open during the entire summer.

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Symphonic Suite—"The Tempest."

By S. G. PRATT.

THEMATIC ANALYSIS.

THE first movement of this large work was produced for the first time at the Manuscript Society's last concert of the season at Chickering Hall, Saturday evening, April 30, under the direction of the composer. The work in its entirety may be heard at Chickering Hall on Friday at 4 P. M. To those who are interested in the development of native talent the following analysis will be of much interest:

In this symphony the composer has not written a descriptive piece of music from the realistic standpoint. There is no "storm" music, to begin with, the writer having endeavored to depict emotions of some of the principal characters in Shakespeare's play rather than actions.

The composition is divided into three parts, as follows:

Part I.—adagio—entitled "The Soliloquy," representing "Prospero" alone, with his thoughts reverting to the wrongs he had suffered. The spirit "Ariel" is in attendance. The motto for this part, as indeed for the entire work, is as follows:

We are such stuff as dreams are made of,
And our little life is rounded in a sleep.

Part II.—andante quasi allegretto—a pastorella, introducing the lovers, "Miranda" and "Ferdinand," and Part III.—allegro assai—depicting the fairies' revelry, "Ariel," "Caliban" and his drunken companions, "Prospero" and ultimately the lovers triumphant.

The short soliloquy, Part I, begins with the following theme in A flat major, with violins, violas and cellos.

PRINCIPAL THEME.



It is immediately taken by the clarinet (solo) with bassoons. At the third measure four French horns, three trombones, bass tuba and kettledrums are added underneath, while oboe and flutes are given the melody in octaves.



The strings then take it up with a figure in eight notes in the first violins; gradually ascending with modulations, the theme abbreviated continues in the violins, while French horns, clarinets and bassoons are added; then oboe and flutes and finally the bass tuba, trombones and cornets, while the kettledrums assist in the climax brought to a crashing fortissimo with the cymbals and bass drum. Then in diminishing the theme passes from reeds to the horns, with strings accompanying, while the flutes in a group of six notes in thirds modestly indicate "Ariel's" appearance.

This theme is then treated colloquially; first in the strings, then in the woodwind; now in the bassoons and now in the cellos. It finally passes off, descending in the bass and ascending in the violins, chromatic progressions being used to give the idea of sleep. The vigilant "Ariel" flits about obedient to the master mind. The second theme, somewhat more restless, is then voiced in the strings and marked un poco piu moto.



This is developed with counterpoint work, as the melody is given to the cellos in unison, now with a clarinet and now with an oboe. The melody then abbreviated in worked up to the full powers of the orchestra at the greatest climax, modulating to A flat and resting there. The first theme is then repeated with some new tone coloring, the zephyrous "Ariel" hovering about while the bassoons and basses introduce a motive which later in the last part is used to introduce "Caliban." The "Soliloquy" ends with an inversion and broadening of the first theme, first in cellos, then in the horns and finally in the viola part, as follows:



The pastorella is in A major, the first and principal theme being given out by the strings, the first violins muted to

lend that peculiar distant and misty tone coloring which the harmony is intended to indicate.



With the dominant chord the theme is repeated, being brought to its complete form by using the melodic phrase in the cellos, the violins and violas forming a counter melody over it. This last phrase entire (four measures) is then taken by the woodwind with a horn underneath and a fragment in counterpoint by the violins; a secondary theme is then developed from the first phrase by the strings, with responses from the oboe and flute, and upon repeating it rests upon the chord of A flat major. This base note is then held as an organ point by cellos and basses, while the figure is elaborated by the violins and viola ascending and increasing in power. Flutes and bassoons are then added, the strings repeating an octave higher. The horns, and finally the trombones with kettledrums, are added, bringing the climax *sf* with the figure supported by the chord of G flat and suddenly modulating to B flat with the fifth in the bass.

Fragments of the theme passing from strings to woodwind and horns dimmodulate to a minor *pp*, the violins leading to a repeat of the first part by using the secondary figure on the chord of A minor. After the repeat a new melody is brought out, which may be termed the second principal theme. It is distinctly pastoral in character and is given the woodwind alone, a single horn in the last measures only being added. The oboe and clarinet hold the tone on A throughout (giving a bagpipe effect), while the melody, imitated by the bassoon, is taken in octaves by the first clarinet and oboe.

SECOND CHIEF THEME.



This same theme is then given in the minor un poco piu lento, and then without further elaboration the third principal theme is introduced in the key of F major, 6/8 time, as follows:

THIRD PRINCIPAL THEME (ABBREVIATED).



This melody is accompanied very softly by the harp and is intended to represent the passion of "Ferdinand" for "Miranda." It is considerably elaborated, the violins and horns being added to bring it to a conclusion. The second part of this theme is then announced in the clarinet, supported by the strings and harp, and is evidently intended to represent the modest acquiescence of "Miranda" to her lover's appeal.



This is then used in modulation to the key of C, when the first part is repeated, the violins, flutes and cornets, supported by the full orchestra. The cellos, bassoons, violas and second violins are given a more agitated accompaniment in sixteenth notes and the climax rests finally on the diminished chord of E as follows:



After some responses from the second part of this theme in the woodwind alternately with strings another episode is introduced, the trombones impressively announcing

the presence of "Prospero" in the first theme of the first part, broadened out in 6/8 time. This is followed by an agitated movement in the oboe and flute in A minor, somewhat plaintive and supported by the cellos and violas in figure work, the clarinet, bassoons and horns accentuating the rhythm with short, sharp notes; the trombones in low bass tones continue to sustain the harmony, indicating "Prospero" as the cause of the trials through which the lovers are compelled to pass.

The melody of "Ferdinand" at intervals proclaims his continued devotion, responsive strains in the minor indicating "Miranda's" sympathy and assent, the full orchestra eventually being brought in in working out the theme in D minor until it finally rests in triumph on G major. The first theme is then, after a few measures of modulating agitation, given in the original key of F, commencing in the cellos and enlisting the full power of the orchestra at its closing measures, the trombones, cornets and French horns being given the theme *sf*, while the woodwind and strings supply the harmony above as follows:



The theme then passes to the cellos, softly answered by the first violins and dies away in a *pp*, the voice of "Miranda" gently responding, finally reiterated by the French horn, as though in the distance, the violins above it *ppp*.

The second theme (pastoral in character) is now repeated, at first in A minor and then in A major. The part is then brought to a close with alternating fragments of all the themes, the first principal theme being given in E major, the lovers' theme (No. 3) in A major, now broadened out to 3/4 time (and punctuated with the pastoral phrase), the concluding strain being the lovers' theme in the strings, with the harp and horns sustaining very softly.

The third part, representing the "Fairies' Revelry," is written in C major, a sombre effect of chords, slow and sustained, being produced by building on a scale composed of whole steps progressing downward. This is given out by the united strings *pp*, a chord upon the harp softly aiding a crescendo. The scale begins on A flat and rests there, being repeated on G, with the addition of all the brass except the cornets, "Prospero's" first theme in Part I. being used as a conjunction. This is intended to portray "Prospero's" conjunction, and is at once followed by the rapid movement in 6/8 time representing the gathering of the fairies. The following is the figure used, the cellos and violins taking the two lowest notes of each group pizzicato: The entire introduction should be very *pp* and zephyrous as possible to indicate the flitting spirits.



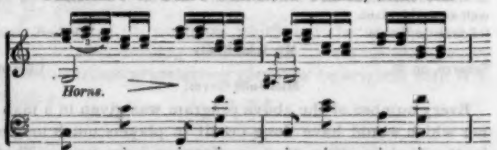
The working out of this figure in chromatic harmonies is accomplished with the strings and wood, one French horn only being used.

This is broken in upon by wooden cymbals as though gnomes had taken it upon themselves to beat time, and this again by a figure in 3/4 time in triplets forming a broken arpeggio upon "Prospero's" theme, Part I, thus (the first violins staccato, other strings pizzicato, the clarinet, oboe and fagotti supporting):



This playful figure is repeated and abbreviated, the harp being used at the change of harmony to emphasize the movement. The assembly now consummated the wooden cymbals with a glissando passage on the harp, supported by the strings pizzicato, introduce the dance in 4/8 time allegro assai.

FRAGMENT OF FIRST PRINCIPAL THEME, PART III.



As this theme is developed the wooden cymbals continue

vigorously, clarinets and horns are added, and by means of harp, flute and oboe a sudden change to A major enables a repetition of the theme in that key, oboe and flutes accompanying on alternate beats of the measures.

This strain is broken in upon by the diminished chord on B, the fagott having a figure (ascending in sixteenth notes from low D) built on the arpeggio. The disturbing voice is joined by the 'cellos, the violas and strings, also the flute, and as the dominant seventh chord on G is reached a glissando of the harp, like a cool breeze from the mouth of Æolus, clears the way for the second part of the first theme. This is in the nature of a counter movement in thirds and is given to the clarinets and violas, with fagotti and other strings pizzicato. In the repeat, still in key of C, the flutes join it an octave higher. Brass cymbals are added very softly and, as it continues, the violins snatch it in the key of E major, without modulation, accompanied by flutes and oboe on alternate beats of the measure.

A fragment is then banded about from strings to woodwind and back, the harp having a word to say now and then. A new episode is then introduced, the horns taking the chord E major and G major alternately, while the violins form a tremolo in thirds on A sharp and B third underneath, changing to suit the harmony.

After this has been abbreviated and repeated on the chords G and B flat, a most comical effect is produced by giving an arpeggio to the bassoon built upon them. In the meantime the oboe and flutes have been busy with a syncopated tone preceded by a grace note, the whole giving a weird sylvan effect.

Again the bassoons and 'cellos are given a figure playing about the diminished chord, ushering in the second chief theme with a fragment, the shrill tones of the piccolo being added to the flute.

As this second principal theme is announced by flutes, clarinets and violins, the cornet gives out the principal theme of the lovers from Part II. (pastorale). It is given in 3-8 time, as against the 4-8 time of the other movement, and furnishes an earnest contrast to the mad whirl of the dance. The harp is in full chords, while the wooden cymbals continue persistently.

SECOND PRINCIPAL THEME.



As this theme develops the voice of the lovers is heard in the 'cellos and horns, while the strains of the dance are taken up by the full orchestra, the cornets joining in lively movement. A modulation to G major, with a figure in thirds by the violins, ascending on the chord of the dominant seventh with harp accompaniment, leads to a repeat of the first theme in G major *ff*, the cornets adding their bright tones, the flutes, oboe and clarinets. The strings and brass accompany on the unaccented beat. This is immediately repeated in C, the cornets rising to the highest pitch.

The second principal theme is now repeated, the voice of the lovers gaining additional prominence, strengthened by the trombone. The dance has gradually increased in fury to this point, and now at the sound of the gong a general scurrying to get away from the approaching interloper takes place. While the woodwind rush down the diminished chord of the seventh the lovers' song ascends into prominence, and again with a rapid passage on the dominant seventh on A flat the disturber is recognized as "Prospero" by the solemn tones of the trombone introducing the principal theme of Part I. Now in 4-8 time this first motive again furnishes the base for rapid passages alternately in the woodwind and strings, the harp again being used on the first and third beats at the end of each passage. A swift glissando of the harp leads back to fragments of the first and second principal themes of this movement treated colloquially and dispersedly, while a suddenly low tone of basses and 'cellos on G presages the entrance of "Caliban." The introduction of this character and his drunken companions is indicated by a figure in the 'cellos and violas and violins, first on the chord of G and then on the chord of C.

"Ariel" and his companions continue flitting about, and as the full theme of "Caliban" is announced punctuate it with a reiteration of fragments of the first theme as though in ridicule.

FIRST PART OF "CALIBAN'S" THEME (ABBREVIATED):



This ("drunken" motive, as it were) is developed with

strings accompanying in syncopated movement modulating to C major, and with a glissando of the strings brings us to the second theme of this episode, also in F major; this is in the nature of a simple song and is accompanied by the sharp tones of the oboe with a grace note and syncopated as though prodding the poor beast. The harp is brought into play in the repeat with arpeggios in the higher octaves; and the oboe and clarinet then mockingly take up the song, while "Caliban" staggers about in the bassoons and 'cellos at the end of each phrase. The song is then worked out in minor harmonies (complainingly), passing through various modulations and leading up to a *ff* repeat of "Caliban's" first theme by the violins, trombones, cornets. This is now in turn modulated back to F, with the full orchestra. "Ariel's" figure flitting about from flutes to first violins. As though exhausted with his effort "Caliban" now slinks away, racked with the pains inflicted upon him by "Prospero," his chief theme being given a plaintive color in F minor, not, however, until "Ariel," in a rapidly descending cadenza of flutes and clarinets, followed by the harp, has given him severe punishment. As "Caliban" retires the sombre theme of "Prospero" again appears, and finally, with a modulation to the original key of C, the fairies rush back to their dance. Here occurs a repeat of a portion of the entire movement, commencing with the first principal theme and continuing up to the entrance of "Caliban." The episode of the monster is avoided and a passing fragment is interrupted by the onrushing cadenza of the fairies leading into the principal theme of the lovers from Part II, now given out in 6-4 time, while "Caliban's" theme, muttering in the low notes of the basso and 'cellos, passes off in the distance. The strains of the lovers now gradually assume prominence, being interrupted only by "Prospero's" theme and fragments from the fairies' dance. Finally the full strength of the orchestra is given to an elaboration of this theme in 6-4 time, the phrase passing higher and higher until the climax is reached, the kettledrums emphasizing the crescendo.

The time changes now to 4-4, and with the phrase of "Prospero" and the fairies alternating the lovers' theme is broadened out again, with the full orchestra bearing it up in triumph, while underneath may be heard the "Caliban" phrase conjured and subdued.

A Brilliant Concert.

D'ALBERT AND NIKISCH.

A BRILLIANT concert was given by the Boston Symphony Orchestra in conjunction with Eugen d'Albert last Monday night at the Madison Square Garden Concert Hall. The hall was crowded and the audience a representative one. Here is the program:

Overture, "Sakuntala".....Goldmark
Concerto for piano in E minor, op. 11.....Chopin
Mr. Eugen d'Albert.

Introduction to Act III., Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs ("Die Meistersinger").....Wagner
"Pilgrim's March," from symphony "Harold in Italy" (by request).....Berlioz
Viola solo, Mr. Franz Kneisel.

Concerto for piano in E flat.....Liszt
The orchestra was in capital form, and the appearance of Mr. Nikisch and Mr. Kneisel was the signal for warm applause. Mr. Nikisch's reading of Goldmark's Oriental overture is familiar to us, and it lost not a jot of its warmth and dramatic coloring on this occasion. It was played superbly.

The "Meistersinger" music also received an adequate interpretation, being finely worked out as to details.

Mr. Kneisel, who plainly showed traces of his recent illness, played his viola solo with his accustomed suavity and taste and was enthusiastically applauded. Mr. d'Albert has played both the Chopin and Liszt concertos here before, and we all know his unquenchable vigor, his fiery attack and tremendous climactic effects. The Chopin concerto was partially Chopin and partially Tausig in the piano part, though d'Albert retained the original orchestration, with the exception of the big cut in the first tutti. While lacking tenderness, the concerto was played most brilliantly, particularly the rondo. The Liszt concerto was given *con amore*, especially the finale, and the house fairly rose at the conclusion. Mr. d'Albert played for encores Rubinstein's staccato etude and Chopin's A flat waltz. The etude was a marvel of speed and sustained power. Mr. Nikisch conducted, as usual, with skill and fire, and his accompaniments were miracles of tact and sympathy.

Seidl to Have a Permanent Orchestra.—Commenting upon Mr. Seidl's engagement at the opera next season the "Evening Post" of last Monday says: "Apart from the immense improvement in operatic affairs which this partial return to a Wagnerian régime indicates, there is cause for congratulations that the admirable Seidl orchestra will thus be kept together. But there is more good news still, which has not yet been made public. Through the efforts of some wealthy friends of Mr. Seidl a guarantee fund of \$50,000 for three years has been obtained, which will place the Seidl concerts on a solid basis. A week ago it seemed as if Mr. Seidl were to be crowded out entirely. Now he is at the head of affairs again, as he deserves to be."

FOREIGN NOTES.

A Prize Competition.—The Académie Littéraire et Artistique du Hainaut, Belgium, has opened a Grand International Competition for the following pieces of music: 1. Triumphant march for full orchestra. 2. Overture for wind or brass band. 3. Four part chorus for men's voices. 4. Fantasia for piano. 5. Compositions for violin, violoncello, flute, clarinet, cornet, trombone or bass tuba, with piano accompaniment. The prizes will consist of silver and bronze medals with diplomas. MSS. are to be sent to Mr. C. Petit, La Louvière, Hainaut, at once.

Message's "Chrysanthemum."—Pierre Loti, who was, with the usual honors, admitted to the French Academy a fortnight ago, is the author of the story upon which Mr. Message's new opera, "Chrysanthème," intended for the Paris Opéra Comique, is based. Mr. Message states that he has put his best music into this work, and that he anticipates that it will be even more successful than "The Basoche," which perhaps is not saying much. Mr. Message has also contracted to write a new opera for Messrs. Ricordi, of Milan, and it will in all probability be given at La Scala.

Music in Norway.—Somehow music seems to be in a rather low state at present in Norway. At a fête recently given in honor of Edward Grieg by the inhabitants of his native town, Bergen, the famed Norwegian composer made a speech in which he remarked: "I regret to have to confess that for the last 100 years music has never been in such a backward state in Bergen as it is at the present time."

One of Rossini's Last Letters.—Many of Rossini's biographers speak of the continual nervous attacks suffered by the maestro, which had tormented him from his youth up. But Rossini never speaks of his health to Florimo till the year of his death. The following letter is dated May 15, 1868:

MY BELOVED FRIEND AND COLLEAGUE.—Although the reading of your dear letter of the 7th inst. saddened me not a little by the news that you had been suffering for fully five months from pains in the limbs, I am tranquilized and rejoiced by the assurance that you are now almost entirely restored to health, and by the certainty that the baths of Ischia will give you back your pristine strength. I cannot say so much of my own health, because since November 15 of last year I am prey to a terrible malady which has completely deprived me of sleep and strength. I have, besides, continual hiccoughs and attacks of yawning, the constant accompaniment of this horrid malady. The French physicians (who are no less tyrants of humanity than those of the Sebeto, as you call them) gave me hopes that when I went to Passy (where I am now) at the beginning of spring I should regain strength and sleep from the purer air. But I am already here fifteen days and no improvement has taken place in my painful and maddening illness. You see well, my good friend, that the newspapers which report my restoration to health are, alas, in error. We shall see whether the summer will do me any good. My stomach alone performs its functions well, and that is why I have the appearance of a man in the enjoyment of good health. But I see that I am chattering too much about sad things.—"The Athenaeum."

Zelle de Lussan.—English opera goers will just now be interested to learn that Zelle de Lussan last week signed an engagement with the Carl Rosa Opera Company for another twelve months—that is, for their season of 1892-3. During that engagement Mrs. de Lussan will "create" in English the rôle of "Desdemona" on the company's first production of Verdi's "Otello," and the title part in Bemberg's new opera of "Elaine" in the event of the Rosa Company taking over the rights—a step which they contemplate—of that work for their next season.

Mascagni's New Opera.—Pietro Mascagni is busily engaged upon the score of his new opera, "I Rantzau," the subject of which is again drawn from one of Erckmann-Chatrian's stories. According to some Italian papers the opera is to be first brought out at the Imperial Opera of Vienna during next autumn, while others name the Teatro Pagliano of Florence as being the lyrical stage selected for the première, and even give the names of the artists cast for the principal parts.

Sarasate's Success.—Pablo Sarasate and Berthe Marx have just returned to Paris, having concluded a most successful tour through Germany and Austria. They gave in all twenty-five concerts; the net receipts of the final one at Bonn, amounting to over £100, were handed over to the fund for the restoration of Beethoven's house. The program on the occasion referred to included the "Kreutzer" sonata, in addition to trios and quartets by the great composer.

A Financial Loss.—The Carl Rosa Company's accounts for the past year have, as most people are aware, shown a loss. It is explained, however, that this loss has arisen "from a variety of exceptional circumstances which are not likely to recur, and at the general meeting of the company, after the directors had had the opportunity of giving explanations in detail to a representative body of the shareholders, complete unanimity prevailed, and the directors' reports and accounts were adopted and the retiring directors re-elected."

Paris Opera Customs.—Subscribers to the Paris Opera are admitted behind the scenes, and the foyer of the dance, their retreat during the entractes, is a sumptuous apartment, overpowered by painting, carving and gilding. If one enters about 11 o'clock in the evening he will see scores of coryphées and about a dozen men chatting to the

dancers. A throng of dancers who are still in the apprentice period are clustered outside the portals of the foyer, into which they are not privileged to enter unless their salary exceeds a certain number of francs a month.

Paderewski's Plans.—London, April 30. —Paderewski, the pianist, will revisit America and will commence a tour at San Francisco on November 8.

He will give sixty concerts and play 100 compositions which Americans have not yet heard.

He says that Boston is his favorite American town, from a musical point of view, and that its superiority in his mind is greatly due to the excellence of the Boston Symphony Orchestra. He says he was greatly impressed with Mr. Theodore Thomas as a conductor.

Speaking of Mr. Montgomery Sears, Paderewski said he had never met a man who showed his millions of money less in his demeanor than did he.

"Mr. Sears," he added, "is a good musician, a good hearted man and a financier. He plays the organ well and has a unique collection of ancient and modern musical instruments."

Florence Young.—Florence Young, an American soprano, who was trained in Boston, will make her debut in London shortly. She invited a number of professionals to hear her sing in private last recently. She has astonished everybody who has heard her by the exceptional range of her voice.

A Royal Composer.—The Duke of Edinburgh is writing the music of a grand German opera, the libretto of which is the work of "Carmen Sylva," Queen Elizabeth of Roumania. The opera will be produced at the Court Theatre at Coburg, on a date yet to be fixed, in the presence of the Grand Duke and Grand Duchess of Saxe-Coburg.

A New Comer.—A young artist, Miss Springborg Quidling, has appeared successfully at the Carlsbad Opera House as "Gilda," in Verdi's "Rigoletto." The young lady is a Dane by birth and has studied under the celebrated Mrs. Artot de Padilla.

Franchetti's Opera.—Baron Franchetti, the composer of "Asrael," gave a private performance of some extracts from his new opera, "Christoforo Columbus," last month at Milan. The opera will be first performed at Genoa, in connection with the Columbus celebrations.

The Jupiter "Strad."—The well-known Stradivarius violin which has been surnamed "Jupiter," and which was once owned by Viotti and afterward by Rode, has just been bought by the Frankfurt concertmaster Hugo Heermann.

A Royal Joke.—Thomas Greatorex, who during the reign of George III. held the post of conductor of "His Majesty's Concerts, Ancient and Modern," made one of a party at a dinner given by the directors. On the same occasion the Prince of Wales was also a guest, and after dinner endeavored to persuade Greatorex to remain at table longer than his duties as conductor would admit of. Greatorex, however, pleaded the necessity of being punctual, especially as the king was to be present. "Oh, never mind him," said the prince, jocularly "my father is Rex, I confess, but you are a Greater Rex."

Bizet's "Djamileh."—The news of a "new" opera by Bizet which has recently been going the rounds of the papers must be rectified. "Djamileh" is not a new or posthumous work. It was produced on May 30, 1872, at Paris, but was not successful, and afterward was completely eclipsed by "Carmen." "Djamileh," which is in one act, containing even spoken dialogue, is of the size of "Cavalleria Rusticana," and is said to be full of Bizet's graceful inspirations. Count Hochberg has acquired the rights for its performance at the Berlin Royal Opera House and the work will surely soon become popular everywhere.

Van Vesterhorst's "Cimbelino."—The Dutch composer Van Vesterhorst, who lives in Naples, on the 10th ult. produced there at the Argentina Theatre a four act opera "Cimbelino," the libretto of which is based upon Shakespeare's "Cymbeline." The success of the work, which is said to be on Wagnerian musical lines, was so great that Count Hochberg, of the Berlin; Director John, of the Vienna, and Angelo Neumann, of the Prague Opera House, are said to be bargaining with the composer for the rights of performance.

W. S. Mullaly Said to Be Insane.—William S. Mullaly, the well-known writer and arranger of ballad and theatrical music, was taken last Sunday from his room in the Coleman House by William H. Coyne, the hotel detective, to the Jefferson Market Police Court, where he was committed to the insane pavilion at Bellevue Hospital for examination as to his sanity. It is said that he is suffering from acute nervous mania, the result of overwork and insomnia, but that he will probably be cured by a few weeks' perfect rest.

He Didn't Know Dvorak.—Grillparzer, the German dramatist, had an intense dislike of the Czechs, and would not admit that they could excel in anything. "The whole nation fiddles and flutes, but has never yet produced a single great musician."

Paris Musical Items.

PARIS, April 10, 1892.

PARIS during the spring season must be seen to be appreciated; the trees are all in blossom, and as I strolled this beautiful Sunday morning along the Avenue des Acacias in the Bois de Boulogne I saw many familiar faces among the promenaders, enjoying the beauties of the lovely spring morning. On last Monday evening a soirée musicale was given complimentary to Miss Leonora Jackson, the young violinist who, is studying at the Paris Conservatoire. She played the seventh concerto of De Beriot, the reverie and mazurka of Wieniawski and the military fantasia of Léonard. Her playing was distinguished by a remarkable technic and careful phrasing, and when she finishes her course of study here she will return to her home in Chicago, where she has many friends anxious for her success. She was ably assisted among others by Miss Sterling, mezzo soprano, from London, who sang an aria from "La Reine de Saba" and Sullivan's "Lost Chord," with piano and organ accompaniment; Dr. Rikerth (tenor), a pupil of Troupadello, sang a group of English songs with much taste; there were piano solos by Miss Aline Brisset and cello solos by Miss Virginie Guillaume, who mastered the technical difficulties of that instrument to the delight of the large audience present. The concert was held at Mr. Holman Black's studio, kindly loaned by him to the young beneficiary.

Another pleasant musical afternoon was given last week by Miss Bryant, in the Rue de Galilée, at which the following artists took part: Miss Sterling, Mr. Holman Black and Mrs. Ch. Waldo Richards, the clever American elocutionist.

We had the pleasure of entertaining Mr. Hollman, the celebrated Belgian 'cellist, at a small dinner and musical reception on Saturday evening last, given at our apartments in the Avenue Friedland. Mr. Hollman played a number of selections. There were solos by Miss Caritte, Miss Blanche Taylor and Miss Maud Young and Perugini, who is spending a few days in Paris prior to his departure to America early next week.

In French society a very swell musicale was given by Mr. Gustave Bateau, of the Crédit Foncier, in his magnificent "hotel" in the Rue Lafitte. The guests were received by the host's fair sister, Mrs. Marcel Masson. The program was such as only millionaires can offer to their guests, and consisted of numbers interpreted by that clever artist Mrs. Arnoldson-Fischhoff, who sang Swedish airs and Widor's "Nuit d'Etoiles." Mr. Soulauroix, from the Opéra Comique, sang a melody by Thorne, accompanied by the composer. Mr. Boussagnol, of the Opéra, played harp selections; Miss Amel, from the Théâtre Français, gave two monologues. Mr. Cooper, the favorite comedian from the Varieties, sang two comic French songs. Miss du Meriel, of the Français, gave "La Fiancée du Timbalier," also by Thorne. The ladies' orchestra of scarlet clad gipsies closed the first part of the program. After supper the program consisted of an extraordinary trio, "Les Isola," giving a séance of prestidigitation and mind reading.

Miss Ramos, a pretty Spanish girl in Castilian attire, sang songs of sunny Spain, which closed the program of one of the most elaborate entertainments I have attended in Paris.

The same evening Mrs. Kirewsky gave a fashionable musicale of the compositions of that clever composer, Miss Gabrielle Ferrari, assisted by Miss Salla, Mr. White, the violinist, and other artists. Miss Ferrari obtained a great success, not only for her compositions, but for her clever performance on the piano of her "Rhapsodie Espagnole." Mr. Henri Falcke's concert at the Salle Erard on Saturday evening last was largely attended, and was one of the most enjoyed among the many concerts which have been given here this winter. Mr. Falcke is a pupil of Messrs. Mathias and Falkenberg, and his playing is characterized by great delicacy, combined with an unusual vigor and brilliancy, his sostenuto playing being especially enjoyable. His program consisted of the Grieg and Rubinstein D minor concertos, assisted by the Lamoureux orchestra. Mr. Falcke played also the toccata by Saint-Saëns, a barcarolle by Rubinstein and the tarantelle by Moszkowski, and with the orchestra the Hungarian fantasia by Liszt. Among the audience were Mr. Guilmant, Gabriel Marie, Mr. Faure, Falkenberg, Mathias, Ch. René and others. Mr. Falcke was warmly complimented by Mr. Lamoureux, and will be heard at his concerts next season. He leaves soon for a tour through Germany.

The leading theatres are closed from Thursday until Easter Monday night, when most of the theatres produce novelties.

At the Bouffes Parisienne "Miss Helyett," which has run nearly 600 nights, will be superseded by a new operetta, "Eros." Miss Bianca Duhamel, who created the part in Paris, is at present at Monte Carlo with a company, giving the operetta to crowded houses. At the Renaissance "La Jolie Parfumeuse" will be succeeded by a new operetta, "La Femme de Narcisse," by La Meunier and Gabin, Miss Simon Girard and Simon Max in leading parts. Miss Jeanne Granier, just escaped from a serious accident, being overturned in her carriage while driving in the Bois, is drawing large houses at the Porte St. Martin Theatre in "Le Voyage dans la Lune."

WILL TAYLOR.

Mr. Torrington Protests.

Editors Musical Courier:

The "reply" from Toronto in THE MUSICAL COURIER of April 20 does not in any sense alter the facts contained in my statement, but confirms them. The writer of the "reply" should endeavor to get into the true spirit of musical work here, and submit a better or beat the record I have furnished, in doing either of which I wish him all success. I cannot undertake to answer people who hide themselves behind a false name, but have no objection to exchange ideas with those who may differ with me if they come out honestly and over their own names.

F. H. TORRINGTON.

TORONTO, April 23, 1892.

Ottawa Oracle.

OTTAWA, Canada, April 25.

THE musical events which I have to chronicle have not been many, but they may certainly be classed as important. April 5 witnessed the presentation by the Ottawa Philharmonic Society, F. C. Smythe, Mus. Bac. T. C. D., principal Canadian College of Music, conductor, of Mendelssohn's "Athalie." The soloists were Mrs. F. C. Smythe, Mr. J. J. Harrison and Mrs. C. H. Beddoe, sopranos; Miss Maude Burdette, of Belleville, contralto; Miss Butterworth and Miss Lamb, accompanists. On the occasion of the performance of "The Messiah" by the Philharmonic Society I had the pleasure of speaking in the very highest terms of the rendition of the choruses; this time, if it were possible, I should like to add to my praise of the choral efforts of the society.

Grand and effective as are the choruses of "The Messiah," those of "Athalie" call for a very different treatment and make a demand on the dramatic element and intelligence alike of the conductor and his forces. Nothing like the precision of attack, the rhythm, light, shading and dramatic reading of choral work has ever been heard in this city. Especial attention I must draw to the trio, with choral accompaniment. It was a gem. Mr. Smythe had his forces well in hand, and the delicacy of treatment, combined with exquisite refinement of delivery, was in the highest degree meritorious.

The solo work in the hands of amateurs was very good; indeed, it speaks volumes for the city's amateur talent that so creditable a rendering was procurable. Miss Burdette was the only professional vocalist engaged, and she did well, but would have done infinitely better if she would only eliminate a pernicious vibrato, which had the effect of marring her utterance in a great degree. The lady is possessed of a good voice, which she should allow fair play. Her tuition has been good apparently.

Max Heinrich made up the second portion of the program, and of him it is quite needless for me to do more than note the fact, as his excellence of artistic rendition is universally acknowledged.

April 18 Mr. Frederick Boscovitz gave a piano recital before a very large and highly delighted audience in the Grand Opera House. His performance on the spinet created great enthusiasm.

I neglected in my remarks on "Athalie" to mention that the part of reader was taken by Mr. C. H. Beddoe. As a reader Mr. Beddoe stands high, and he did his part admirably. His voice was well pitched, clear and distinct, and he evinced excellent dramatic fire, combined with careful and clear enunciation. The Opera House was crowded from pit to dome. His Excellency the Governor General, patron of the society, was present, with the Lady Stanley of Preston, and suite. LEONATUS.

Montreal Music.

LOYD, the inimitable concert tenor, has once again delighted our people. A crowded house greeted him and gave him the welcome he was sure to receive from an English audience.

To criticize Mr. Lloyd would be an impertinence, for on the concert stage he is consummate; but last evening Mr. Lloyd was suffering from a very noticeable hoarseness, which, in some of his lower notes, prevented him from doing himself justice and impeded him in his rendering of some of those delicate nuances which render his singing so perfect. Method, conception, delicacy of interpretation, all were, as of yore, perfect. Mr. Lloyd in the particular position he holds as an artist before the public has no rival.

Of his support we may include as adequate Miss Dora Becker, a young violinist of decided merit, attractive personality and gracious and winning stage manner; Miss Carlotta F. Pinner, the soprano, and Mrs. Carl Martin, who acted as accompanist. Of Mr. May the least said is the best; if he has the requisite talent for acting he would be more successful in comic opera. Mr. Cornish received a warm reception and played much to the satisfaction of the audience; he is a valuable addition to our circle of resident musicians. Nothing more of special interest in a musical way has taken place during this week, so "good-bye." LAD.

A Testimonial to Seidl.—A testimonial concert to Mr. Seidt was given at the Brooklyn Academy of Music last night. The program was as follows:

Overture, "The Flying Dutchman" Wagner
"Les Préludes" Liszt
Ballet music from "Bohème" Moszkowski
For string orchestra—

"Bluettes" Gillet
"Anitra's Dance" Greig
Polonaise Herbert
Selections from "Fidelio" Beethoven
Overture, "Leonora."
Aria, "Leonora." Mrs. Mielke.
Aria of "Rocco." Mr. Fischer.
Aria of "Florestan." Mr. Dippel.
"Terzettio." Mrs. Mielke, Mr. Dippel, Mr. Fischer.

"Tannhäuser's Pilgrimage" Wagner

Max Bendix to Conduct.—Max Bendix has arranged for a series of summer concerts at Chicago, and will conduct the Thomas orchestra this summer in the First Regiment armory.

John Mahnken Sails.—Manager John Mahnken sailed for Europe last Saturday on the Ems on a tour for business and pleasure combined.

The Lloyd Concerts.—The two last Lloyd ballad concerts occurred Saturday afternoon last and last evening at the concert hall of the Madison Square Garden.

A CONDUCTOR (also solo pianist, &c.) who has held prominent positions in Germany and England would be inclined to settle in one of the larger towns of America where the conductorship of a choral and orchestral society could be offered to him. Apply to "No. 22 N," care of MUSICAL COURIER.



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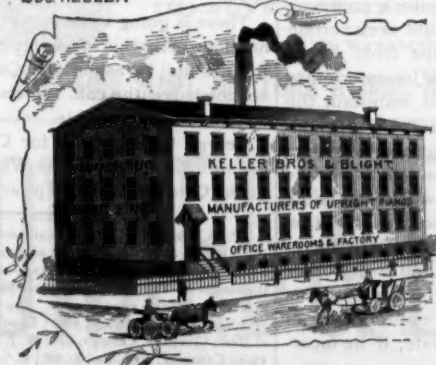
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PUBLISHED EVERY WEDNESDAY

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No. 687.

NEW YORK, WEDNESDAY, MAY 4, 1892.

THE Jesse French Piano and Organ Company (St. Louis house) placed an order for 50 Briggs pianos with Poole, the traveling representative of C. C. Briggs & Co., when he was there on his last trip, all Style E, fancy woods and for immediate shipment.

FOR the following the Boston "Home Journal" is responsible:

The Benjamin Crehore estate in Milton has been purchased by a syndicate of 15 gentlemen, who propose using it as a club house for the Blue Hill Association. The building has an interesting history, having been in possession of the Crehore family and heirs ever since its construction. In this house was manufactured the first piano made in this country. Here also were made the first violins ever constructed in this country, and also the first wooden legs. The place is in an excellent state of preservation.

WE learn that the Wagoner & French Company who are making reed organs at Sioux City, Ia., find that they are a "leetle" too far West and that they are about to make a removal Eastward to Indiana. It will not do to go into the prairies or the Great American Desert if you want to make reed organs. Too much sand is apt to get into the reeds and they will set up a chronic rattling.

MR. H. PAUL MEHLIN, vice-president of the Century Piano Company, was married at Maywood, N. J., on April 27 to Miss Minnie Jaeger, daughter of Mr. and Mrs. Gustave L. Jaeger. The happy pair left immediately for a bridal tour which will last for some time, at the end of which they will return to New York to make their home here. THE MUSICAL COURIER'S very best wishes for happiness and success go to them.

THE many agents of the Wissner piano throughout the West will be pleased to learn that Mr. Frank H. King left New York last Friday morning to visit them in the interests of his firm. While the piano itself has become an established success it is nevertheless always interesting and encouraging for a dealer to have a talk with Frank King, who always leaves them inspired with fresh confidence and with a goodly order in return for his efforts.

MR. SALLY LIEBLING, brother of Emil Liebling, of Chicago, and Max Liebling, of this city, has accepted the place of manager of the new branch house in Berlin of the Schiedmayer piano concern at Stuttgart. The Schiedmayer pianos are a renowned make and so is Mr. Liebling, and the combination should be a happy one. The branch at Berlin is located at 81 Königgrätzer street. Americans who cannot pronounce this name are excused.

THE pianos made by F. Muehlfeld & Co., 463 East 136th street, New York, are becoming favorably known wherever introduced, and for a young house the firm has risen rapidly. Mr. James W. Donelan started on a business trip for the sale of Muehlfeld pianos on Monday, and the trade in meeting him will find an in-

telligent piano man who has an instrument to offer that will appeal to those dealers who are looking for a good, reliable piano at a very reasonable price.

THE building at present occupied by Decker Brothers, 33 Union square, will soon be torn down, and a new and attractive structure, brought out flush with the building line on Union square, will be erected in its place. Pending this important improvement Decker Brothers will remove their retail warerooms and offices to the Singer Building, 34 Union square, corner Sixteenth street, east side of the square, nearly opposite the present building.

A VERY pleasant and remunerative business week was closed by Mr. Geo. Nembach on Saturday, when he returned from a visit to Chicago. Mr. Nembach, by arrangement, met a number of Steck agents and brought back orders for the famous piano to keep the factory busy for some months to come. Twichell, who handles the Steck in Chicago, is naturally delighted with the piano and is doing a remarkably active trade. It looks as if the Steck firm are in for a busy May and June trade far ahead of the average.

MR. THOS. F. SCANLAN, proprietor of the New England Piano Company, returned to New York from Chicago on Saturday, having visited the Levasor Piano Company at Cincinnati and stopped over at Columbus and Cleveland. The branch of the New England Piano Company at Chicago is now in running order and is stocked with a most elaborate display of varied and variegated New England pianos of all kinds of fancy woods, made up of all kinds of fancy designed cases. Business will be transacted in that establishment without the slightest doubt.

TO such an extent has the business of the Mathushek & Sona Piano Company grown that they are now moving into their new factory at 542 and 544 West Fortieth street, where they will have double the facilities of the old shop in Twenty-third street. Mr. Janssen, the genial secretary of the company, will now have at his disposal sufficient room to carry out his ideas as to how the piano business should be conducted, and the piano itself is so well grounded in the esteem of the many dealers who handle it that the company now surely enters upon an era of prosperity commensurate with their claims of excellence.

IN reply to an inquiry we are unable to state why Mr. Freeborn G. Smith goes to West Virginia to have his New York State corporations incorporated. Mr. Smith can probably give the satisfactory explanation and the columns of this paper are open to him to do so if he wishes. We at the same time desire to make record of the opinion that, in accordance with the views of many influential men of affairs, corporations of New York people doing business in this State should be incorporated under the laws of this State.

When on January 1 the ownership of this plant was changed from a copartnership to a stock company many persons suggested that we should seek certain advantages—among others the escape from larger taxation—by incorporating under New Jersey or other lenient State laws. We refused to entertain the idea, and one reason for that refusal was our desire to pay the same ratio of taxes our neighbor pays and that if we were to take an advantage and evade and elude taxation our neighbors would certainly have the same privilege. We are now in a position to deny such a privilege to anyone, and we are therefore of the opinion that Mr. Smith and every other man claiming and enjoying the protection of this State should incorporate his business enterprises of this State under the laws of this State, if he incorporates at all.

Mr. Steinway incorporated all his great enterprises

put into corporations under the laws of this State—when they did business in this State. That precedent should be good enough for any man in the music trade of New York State.

THIS issue announces a number of small failures, and we regret to add to the same the temporary troubles of H. G. Ellmore & Co., Missouri lads who recently located in the piano and organ trade at Denison, Tex. They have made a trust to protect their creditors. Further news is lacking. A. G. Barnes is the assignee.

DEALERS who understand what a piano is—and there are a good many more now than there used to be—will find the instruments manufactured by the Pease Piano Company, of New York, endowed with merits that make them attractive and salable far beyond some of the pianos held at higher prices. Of late there has been a great change in scales and styles in Pease pianos, and as they stand to-day they represent a money making investment for active and intelligent dealers in the piano trade.

MR. P. J. HEALY, after a short visit here, left for Chicago via Baltimore and Cincinnati last Friday evening. The house of Lyon & Healy has had an era of unprecedented commercial and industrial prosperity ever since the opening of the year. In many departments of their extensive business the increase of trade, according to the official tables shown us by Mr. Healy, has been 25 per cent. and upward, and throughout their whole line of trade the progress has been so gratifying that the firm is elaborating extensive plans to meet the great rush in the musical merchandise department inevitable with them in every presidential campaign year. The quadrennial season of dullness attributed to the fever heated condition of politics proves more than usually remunerative to Lyon & Healy, who have complete facilities to furnish the instruments, the music and the paraphernalia for the thousands of bands organized in campaign years, and who always do an enormous trade during those periods.

WHO SAID SO?

MY DEAR BROTHER: We received orders to-day for 88 organs and 20 pianos. This makes for the past nine days an average of 77 organs per day. We ought to ship over 1,500 organs this month. Very warm to-day.
Yours,
H. D. CABLE.

2:30 P. M., April 27, 1892, CHICAGO.

THE above letter is a copy of a letter seen in Buffalo last Friday. That same day H. M. Cable received a fine order for Conover pianos from the Hedge & Son Company, whom he was visiting. "Who said so?" "Who says that trade is dull?" asked Mr. Cable.

The Kleber Brothers Company, at Pittsburgh, are doing a great trade with Conover pianos. They never had such a demand for the piano. It is thoroughly established in Western Pennsylvania and its reputation is worth thousands a year to any live dealer.

There is going to be some "history" made in connection with this Conover piano. "Who said that trade is dull?" asked the Cables. No one dares to acknowledge the call. If trade is dull all you've got to do is to send a cable.

George Conover left for Chicago on Saturday and can now be found in the Wabash avenue warerooms of the Chicago Cottage Organ Company.

—P. H. Easton, dealer in musical merchandise, under the firm name of P. H. Easton & Co., Salem, Ore., as announced several days ago, has made a general assignment for the benefit of his creditors. H. P. McNary is the assignee. The total liabilities are \$4,575, with assets of \$2,700—\$2,800 in stock and \$500 in store fixtures. The liabilities are as follows: Mason & Hamlin Company, Chicago, \$600; Lyon & Healy, Chicago, \$500; National Music Company, Chicago, \$75; W. J. Dyer & Co., St. Paul, \$300; Colby Piano Company, Erie, Pa., \$1,300; C. G. Conn, Elkhart, Ind., \$400; C. H. Chase, Salem, \$300; Needham Organ Company, New York, \$300; Williams & England, Salem, \$500.

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Sherman, Clay & Co. and the Mathias Gray Company.

THE negotiations, originally announced in THE MUSICAL COURIER of last week, between Sherman, Clay & Co. and the Mathias Gray Company of San Francisco, then pending and about to reach their consummation, were closed on the basis published at the time. Mr. F. W. Ludovici, who, as manager of the company for the past two years, had charge of the business, and who, in a measure, has been instrumental in effecting the change, will make all the deliveries of the stock of pianos and organs, aided by Felix Kraemer, who is now in San Francisco, Major C. C. Clay having reached that city last Saturday, after having stopped over at Denver on his return from New York.

The stock of sheet music and the Mathias Gray catalogue, we understand, were purchased by the Oliver Ditson Company, who are represented on the coast by Sherman, Clay & Co.

The consummation of this transaction—one of the most important that has transpired in many years—places in the control of Sherman, Clay & Co. a line of instruments that will enable them to figure as one of the greatest piano and organ firms in the Union. They will have as territory for the Steinway piano the States of California, Nevada, Washington and Oregon, and their old business connections ramified throughout this extensive and wealthy area of country will be extended to other firms who formerly were supplied by the Mathias Gray Company and whose interests will be protected and respected by Messrs. Sherman, Clay & Co., whose method of doing business directs them to observe all the amenities of trade on the basis of the most elevated mercantile ethics.

PATRIOTISM BOSH.

THE MUSICAL COURIER is not a sectional paper. It is published in New York city for the benefit, among other things, of the music trade of these glorious United States. It is in the first place national in its scope, having besides its central office an Eastern office at Boston and a Western office at Chicago. Like most of the great piano and organ manufacturers, it seeks to cater to all sections and does not promise that it will not open other branch offices when the proper time to do so arrives.

In the next place it is cosmopolitan, and like enterprising American piano and organ manufacturers who look for outlets among foreign nations this paper seeks readers all over the globe.

Patriotism is one of the abused terms in our language, and when logically followed out according to the precepts of some of our colleagues (the premises of which we do not by any means accept) a man has no right to read a paper published outside of his town or his ward or his precinct, if one is published in his precinct, unless he wants to run the risk of being called unpatriotic. Such nonsense!

We are looking for advertisements from members of the music trade all over the world. We are not yet convinced that it is a crime for a man to attempt to make organs in the West or low grade pianos outside of New York city. We believe that a man has a perfect right even to manufacture high grade pianos without considering New York.

We believe that New York piano manufacturers—as long as they claim to be free American citizens—have a right to open branch houses in Chicago or anywhere on earth. We also believe that Boston or Chicago piano and organ manufacturers have the absolute right and privilege to open branch houses here in New York—even Kimball, if he feels like doing so.

All this infantile prattle of some of the music trade papers of this town about the lack of "patriotism" of this paper because it is merely anticipating the unavoidable logic of events by telling certain New York piano manufacturers, who are making low grade and medium grade pianos, that soon they will not be "in it" with outside competition—all this

prattle is the very best evidence of the absolute uselessness of these sheets.

The intelligent piano man, when he reads about what is said on this vital subject in these columns, takes his cue and begins to shape his policy so as to meet the conditions most auspiciously for himself. For that reason he is under obligations to THE MUSICAL COURIER for taking him out of the land of darkness and bringing him into the land that promises to pay. To continue to suppress the fact that in 1892 Boston will probably produce 24,000 pianos, Chicago 12,000, the outside cities about 15,000 and New York about as many as in 1891, or less than that number—to suppress that truth is a crime toward those who should know it.

COMPARISONS ARE ODORIFEROUS.

THE following firms have ceased to advertise with Clambake Harry:

Decker Brothers.	Loring & Blake.
Hazleton Brothers.	B. Shoninger Company.
A. B. Chase Company.	Vose & Sons Piano Company.
W. W. Kimball Company.	Emerson Piano Company.
Geo. P. Bent.	The Millers of Boston.
Lyon & Healy.	Kranich & Bach.
Smith & Barnes.	J. & C. Fischer.
W. H. Bush & Co.	C. C. Briggs & Co.
Schaff Brothers.	S. G. Chickering & Co.
Rice-Hinze Company.	Ivers & Pond.
Tryber & Sweetland.	Everett Piano Company.
Julius Bauer & Co.	Sylvester Tower.
Manufacturers Piano Company.	Seaverns Action Company.
Strauch Brothers.	James M. Starr & Co.
Geo. Bothner.	Estey Piano Company.
Roth & Engelhardt.	Estey Organ Company.
Prescott Piano Company.	E. P. Carpenter Company.
Jewett Piano Company.	Lindeman Piano Company.
Boardman & Gray.	Behning & Son.
F. G. Smith Bradbury.	Haines Brothers.
Webster Piano Company.	Krakauer Brothers.
Comstock, Cheney & Co.	Standard Action Company.
Waterloo Organ Company.	Clough & Warren.
Wegman & Co.	Decker & Son.
C. Kurtzman.	Krell Piano Company.
Colby Piano Company.	Mathushek & Son Piano Company.
Shaw Piano Company.	Weser Brothers.
C. A. Ahlstrom.	Braunmuller Company.
Farrand & Votey.	R. M. Bent.
P. G. Mehlin & Sons.	Conover Piano Company.
Horace Waters & Co.	Stultz & Bauer.
Hardman, Peck & Co.	Geo. Steck & Co.
Mason & Hamlin Organ and Piano Company.	F. F. Kraemer & Co.
Guild Piano Company.	Pease Piano Company.
Huner.	McClammon Company.
Peck & Son.	Staib Action Company.
Schubert Piano Company.	F. Connor.
Wm. E. Wheelock & Co.	Astoria Veneer Mills.
C. Reinhardt.	H. Lehr & Co.
Port Wayne Organ Company.	Jacob Doll.
A. Newell & Co.	Wm. A. Pond & Co.
Newman Brothers.	G. Schirmer.
Story & Clark.	Newby & Evans.
C. E. Gerold.	Dusenberry & Co.
Waste & Co.	H. N. Cornett & Co.
Strich & Zeidler.	Auffermann & Co.
James Abbott & Sons.	Starr Brothers.
R. W. Tanner & Son.	James & Holmstrom.
Taber Organ Company.	A. Nilson & Co.
F. Muehfeld & Co.	Moller Organ Company.
Otto Wissner.	Wm. Bourne & Son.
Keller Brothers & Blight.	McPhail Piano Company.
Miller Organ Company.	Woodward & Brown.
A. Pohlmann.	Daniel Morris.
The Vocalion.	Davenport & Treacy Company.
New England Piano Company.	Brown & Patterson.
Antisell Piano Company.	Robt. M. Webb.
	Novello, Ewer & Co.

A cursory glance at Mr. Harry Clambake's columns shows that he has not any of these firms. Most of these and many others, and all that he has, are advertisers in THE MUSICAL COURIER. If this fact causes any solicitude on his part it will show him that he was a stupid ass for calling attention to any comparison between the paper for which he is an advertising agent and THE MUSICAL COURIER.

Correction.

REYNOLDS' MUSIC ROOMS (E. E. & H. M. REYNOLDS).

UTICA, N. Y., April 30, 1892.

Editors Musical Courier:

IN your issue of March 30 we found the inclosed notice, and as you have given room to a false statement it would be no more than right for you to do us the kindness to correct it, as the above firm has lately opened a branch in Oneida under the management of Mr. H. M. Reynolds, but he has never been in the employ of Mr. M. J. Dewey, as stated, but the writer was, Mr. E. E. Reynolds, who is the manager here. Yours very truly, E. E. & H. M. REYNOLDS.

—The Congregational Church at Daytona, Fla., is endeavoring to collect \$1,000 to purchase a pipe or church organ.

—The State Street Church, at Portland, Me., has decided to put a new organ in place of the present old instrument. Address Dr. S. H. Weeks.

—An order was filed with the county clerk at Albany in the matter of the voluntary dissolution of the Wendell Music Company authorizing and permitting J. Irving Wendell, temporary receiver of the company, to sell the goods of the concern for cash at not less than cost price.

STEINWAY BENEFACTIONS.

MR. WILLIAM STEINWAY'S benefactions seem to be endless, for scarcely has he caused Steinway & Sons to donate a \$1,200 grand piano to the Actors' Fund Fair and \$250 as a second subscription to their first subscription of \$500 for the Grant Monument Fund, when he himself, after having spent many thousands of dollars for the Union Protestant Church at Steinway, now subscribes \$1,000 to the proposed Goethe monument in this city, and May 2 donated \$1,000 in cash to save the German Reformed Church on Madison street from closing its doors.

Mr. Steinway has just received blank subscription lists, together with an autograph letter from Her Majesty the Empress Augusta Victoria of Germany, thanking him for heading a list of subscribers to the fund collecting for the erection of the great church in Berlin to be dedicated to the memory of the late Emperor William I. To this fund Steinway & Sons subscribed the sum of 10,000 marks (\$2,400).

On April 15 Mr. Steinway gave the fourth instalment of \$4,000 of his \$20,000 subscription to the world's fair, Chicago, this making \$16,000 called for and paid by him.

Of course it is unknown to the world how many small benefactions issue from the income of Mr. Steinway. The many charitable institutions and unfortunate individuals helped along daily and weekly through his generosity, benevolence and munificence are kept in obscurity, but the sum of money expended by him for this purpose annually constitutes a monument to his character which time itself will be unable to efface from the memory of the people.

Mr. Crawford's Brother.

ALSO

A Change of Firm Name.

PEOPLE in the piano trade should be pleased to read the following clipping from the Cincinnati "Times-Star," the gentleman named enjoying, besides his diplomatic honors, the additional one of brotherhood with Mr. H. W. Crawford, of Smith & Nixon, which firm name, by the way, has been changed to "Crawford, Ebersole & Smith, owners of 'Smith & Nixon':"

In a St. Petersburg letter printed in the "Vossische-Zeitung," of Berlin, concerning the friendly relations between this country and Russia, a high compliment is paid to a Cincinnati gentleman, which will be read with interest here. The correspondent says:

"During the last few years this Russo-American friendship has been increased by the energetic American consul general, John Crawford, who has been in St. Petersburg for several years. To Mr. Crawford's efforts was due in a great measure the fact that the delegates of the Chicago world's fair had greater success in St. Petersburg than in any other European capital, so that it is probable that the interest of Russia in the fair will be considerable. This representative of North America occupies in certain ways a remarkable place in the diplomatic world of this place, as—more than one might expect of a foreign diplomat—he takes a prominent part in the public life of the capital. Yes, he goes even further and carries on a lively intercourse with the Pan-slavists and their leaders, attends their gatherings and is seldom absent from their celebrations. To these circumstances may be due the fact that the great transatlantic republic shows her sympathy for Russia in her present period of distress more eloquently than the French republic has done up to the present time. In Libau the city authorities are making great preparations to receive in a proper, festive way the American steamer which, laden with American grain for the starving people, will sail into the harbor of Libau in a few days. This undertaking is the more remarkable, as America is the rival of Russia in the grain markets of Europe."

Thanks.

AS many of our readers are interested in the trades we can do them a service by calling their attention to THE MUSICAL COURIER, a weekly journal devoted to their trades.

There are a number of publications of more or less importance representing this line, but THE MUSICAL COURIER is *par excellence*, the paper of that trade. It is a fearless, independent advocate of honest dealing and honest advertising, and an everlasting foe to the frauds of the trade. Music dealers who want the straight tips can have no better guide. The departments of correspondence, criticism, editorial comment and news of the trade are complete and diffuse, and above all the paper is bright, sparkling and exceedingly interesting reading.

Published by THE MUSICAL COURIER Company, 19 Union square, New York; \$4 a year; now in its 24th volume.—New York "Sewing Machine Times."

—Carlisle's music store, Madison, Ind., has been completely destroyed by fire.

—W. B. Jones, of Lynchburg, Va., who ran for the Democratic nomination of mayor, received 56 votes at the primaries. The next lowest candidate received 58 and the successful one 743. Mr. Jones apparently was not "in it" with the bosses.

—The Mendelssohn Piano Company has contracted for the erection of 21 new dwelling houses on Handel avenue. These houses are for the employees of the piano company, which expects to have its works in full operation at a very early date.—McKeesport, Pa., "Times."

THE DOLGE CATALOGUE.

A Compendium of the Piano and Organ Trade.

WHEN we assert that no piano or organ man in the United States, no matter in what capacity he may be engaged, can intelligently and successfully conduct his business without the new catalogue of Alfred Dolge in reach, we pay at once to this exhaustive book the proper tribute and accord to its importance as a new element in the trade.

The first feature that discloses the devotion to detail and that aids in making its matter accessible is its classification into departments. Six departments, subdivided into specialties, cover the descriptive list of about 1,200 objects that go into the production of pianos and organs, and each of these objects can be found by means of an index, giving name, department, number under which the article is designated, and page. These numbers and department symbols agree with those of two additional books—the retail and wholesale “price lists”—published separately and independently of the catalogue itself, in which the prices of articles are not printed.

As an illustration let us assume that a piano dealer in Kansas wants a set of grand piano fall board hinges and wants to know the price and how to get them. He has the catalogue and the price. He will find that the terms are net cash, unless he has a line of credit with Dolge; that prices are on a gold basis (a suggestive announcement in a catalogue of a great manufacturer); that he can get such an article by mail if he pays postage. All this is in the front of the book. He next examines the index and finds under letter G “Grand Piano Fall Board Hinges, Department C, No. 356, page 66.” On page 66 he finds the illustration of this set of hinges, marked “nickel plated,” No. 1 and No. 2. He then goes to his price list, after convincing himself that the illustrations show what he wants, and there in Department C, No. 356, he finds the price, 45 cents.

No trouble, no embarrassment, no conjectures. He can tell his customer that in a week he'll have that grand piano in shape again.

As a matter of course, for piano and organ manufacturers, large jobbers and dealers who have repair departments, tuners, &c., the catalogue is a perfect godsend. The illustrations begin with views of Dolge's patent hammer covering machines, and right here we may be permitted to state that just as sure as the railway has superseded the old coaches drawn by horses, so will the hammers covered in these machines supersede the hammers made in the old style hammer presses. To antagonize such a force is merely the futile attempt of conservatism to interrupt the onward march of progress.

Next come illustrations of grand, square and upright hammers, both with and without under felt. Sheets of Dolge hammer and damper felt are then shown together with buff-stop or harp felt and the bass damper wedges. Punchings are then exhibited and interlined in all these, as in the whole catalogue, will be found instructions, descriptions, &c., making the task of ordering exceedingly simple. This is all included in Department A.

Department B gives an illustration of Dolge's all wool felt polishing wheel, and covers polishing and rubbing felts, felt filters, &c.

Department C covers 650 specialties in piano and organ hardware. It begins with official wire tests, which conclusively prove the superiority of the Poehlmann and the Houghton music wires; then come illustrations of all kinds of screws, round head, oval head, filister head, diamond and flat head screws. Upon these follow the action parts supplemented by detailed descriptions and indexes of each and every particle of a grand, a square and an upright action. A tuner wants a grand back check and wire; all for him to do is to order 16 and 16½, page 63, Section C.

Grand piano hardware forms a profusely illustrated department: Brass head bar bolts, hexagon heads, nickel plated plate screws, nose bolts, grand bars and bridge wires, and grand levers, nickel plated grand supports, desk rests, hinges and frame slides, and of course all kinds of pedal feet and action springs, as well as grand piano locks.

There are 100 of these illustrations, many of the cuts being facsimile sizes, so that there can be no question at all in ordering. Upright action brackets, agraffes, continuous hinges for grands and uprights, trap springs and plugs and even the juvenile pedal feet and pedal guards, some of them of the most elaborate design—all follow each other here. The Alfred Dolge piano casters for grand, square and upright pianos and anti-friction piano casters close this department. The same rule applies to upright and square pianos, all parts of which are illustrated the same as the preceding.

On page 115 we reach organ materials, such as valve pins, pitman rods, mute and swell springs—even bellows and bellows cloth and rollers, pedal carpets, webbing, lever and organ hooks and Dolge organ casters can be found. Complete keyboards, organ locks, reed boards and reeds,

coupler buttons, valve springs, bellows springs, stop knobs and every detail of the organ manufacturing business are all found under this head, followed with the department of pipe organ hardware.

Ornamental attachments are then illustrated, such as candle holders for upright pianos and upright piano handles, gold plated; Perfection lamp holders and portable lamp brackets.

Department D is one of a great deal of interest to anyone engaged in the important function of piano tuning. It opens with an illustration of an open tuner's kit, followed by a cut of the same partly closed. Tuning hammers of all kinds, stringing hammers, extra hammer heads, tuning pin extractors and tubes, pin setters, wedges and plyers and pickers, felt scissors, hammer knives and felt knives, bushing knives for keyboards, drill stocks, brass pads and drill bows, bits, countersinks, reamers, spacers, tuners' screw drivers, rotary and combination, double head and crank, string lifters, Chicopee drills, lightning bracers, even piano bellows and dusters, come into this department.

Here are also found illustrations of the forks adopted by the Piano Manufacturers' Association of New York, the A 435 and the C 517.3, as well as tuners' pitch pipes.

All the implements for action regulating are also illustrated, regulating irons, pincettes and automatic ones; tweezers, and about a dozen kinds of plyers and nippers, punching irons and veneer punching irons, alcohol lamps, files and steel letters and figures for lettering and figuring pianos.

These factory appliances, together with clamps and hand presses, vices, braces, &c., glue pots, glue heaters, iron planes and adjustable steel planes, flexible steel face planes, rabbit and wood planes, can all be had at the Dolge establishment. For tuners and manufacturers there are also to be had the standard wire gauges, micrometer gauges, one revolution of which opens 25,000 parts of an inch; pocket screw gauges and screw thread gauges. These implements close that department.

Department E is devoted entirely to wood and lumber features and embraces over 200 articles. These are chiefly the outgrowth of the sounding board and piano case factories at Dolgeville. Something hitherto unaccomplished can be found in the shape of parts of cases which can be furnished from this catalogue. For instance, an upright fall board is smashed; a duplicate can be gotten either in soft or hard wood by applying with dimensions for No. 1015, Section E. The same applies to coxes, key bottoms, cheeks or arms, pilasters or balusters, sides for upright cases, strips for backs, corner pieces to sounding boards, and of course all kinds of sounding boards, upright, squares and grand. Even handle boards for backs and posts for backs, top and bottom blockings and pin blocks can be ordered; name board strips, key strips and key blocks and tops for cases, all in soft or hard wood, square or grooved, top and swing frames and bottom frames and beaded strips for fall boards.

The pilasters for the front frames consist of eight varieties, all of which are fully illustrated. To show the intricacies that have been overcome so as to enable purchasers to order what would appear to be inaccessible parts we may state that one can get, if he specifies width and thickness necessary, treble bridges for upright pianos as well as bass bridges, bridge wire moldings, bridges for grands and squares, buffstop rails for square pianos if patterns are sent, trap boxes, back frames with wire cloth or screens, and all kinds of plate moldings in maple, birch walnut and cherry, waved or carved.

The sub-department of panels shows the greatest variety of styles, from the plain to the art panel. These can be ordered ebonized, or imitation rosewood or mahogany or walnut, always in sets of three, covering of course the large centre panel and the two side panels; either sawed or engraved panels or engraved panels with sawed borders can be had. In case anyone desires only a centrepiece he can order according to number only a centrepiece. Then there are art panels, electro bronze, in the greatest variety. Next come music desks for square and grand pianos simply varnished, with edges finished or unfinished; lyres for square and grand pianos, monkey tails for grands, piano legs for square and grand pianos and trusses for uprights.

Mr. Dolge's facilities in the direction of spruce wood give him the opportunity to supply stock for the tops and backs for violins, guitars, zithers and mandolins. A workman can get a complete piano maker's work bench made of maple, with head and tail screws. And even packing boxes for the packing of pianos are furnished in knockdown condition with sides matched but not screwed together.

Department F consists of leather and skins, ivory and celluloid, varnish and glue, sand and emery papers, wire cloth and polish and varnish outfits. You can get buckskin capping skins for hammers, sheepskin for organ leather, piano action leather, ivory piano sets with heads and tails for repairs and even celluloid glue, with steel springs to hold while gluing, beeswax and also tar paper for packing pianos for export.

This gives a cursory glance into the contents between the covers of the Dolge catalogue. If there is anybody in the piano and organ trade in the United States that can suggest a single article necessary for their business

that cannot be found in this catalogue he can gain immense fame by forwarding his name to this paper. We believe that we are now able to state truthfully and axiomatically that the business of piano and organ manufacturing could not be conducted successfully in this country without the establishment of Alfred Dolge.

Weber.



New Style B.

THIS is an illustration of one of those choice pianos made by the house of Weber, for which it has gained renown and consequently a large and constantly growing trade. This new Style B upright has the third pedal attachment.

Art Journalings.

BY BROTHER THOMS.

TRADE movements are very heavy at present, and as the summer solstice wends its way toward autumnal interstices the piano manufacturers may anticipate more dullness.

There were no pianos made prior to the evacuation of Tacoma by the Greeks, Anno Domini 618 before the Christian era. The people were very unhappy in those days, and the men did not wear pants, neither did they cut their hair. My hat was worn by a Danish metaphysician who lived at Bayreuth, and I inherited it through the office boy's guardian, who was a police officer at Valley Forge.

The history of the pipe organ pipe trade is wonderful to behold, particularly that part of it that has never been published yet and which will not be, if I can help it. I never permit any new history or anything that's at all new to get into my "Art Journal." It is not artistic. We use the finest kind of wrapping paper to print the "Art Journal" on it. Wrapping paper is so very susceptible to delicate impressions and the ink I use spreads readily. We despise these straight outlines and so we use this kind of paper most newspapers would cast aside, because the editors don't know any better. The history of the pipe organ pipe trade will one of these days be written by someone.

Years ago when there was only a few pianos made in the present large piano factories, it was a pleasure for my ancestors to go through them and peddle peanuts, doughnuts and nutmegs to the workmen between the hours of 12 and 1:30 p.m. Oh, it was so different then! How times and money changes! In those good old days when my predecessors used to get full with old man Ernst and bring out the paper in the beer store below; when it reached its 127th year, there was no such thing as an association trying to get the advertisers to strike for lower rates. Our rates were low enough, and we kept them low enough, and intend to.

It used to take us a week to strike off an edition of 200 on a hand press. We now rush our edition of 600 off a steam press in less than two hours. When I reflect on the improvement in newspaper work it fairly makes an attempt to get my hair to stand, but it won't stand, it's too long and I use a special preparation to make it look glossy. The only trouble is, it spoils my hatband. But I do look venerable, and that is what I want. An old paper, old looks and old ideas are my platforms for running my "Art Journal."

One day soon after the death of Confucius (I'll never forget that morning, I skated across Union Square on my socks) I was seated in my large, old office chair thinking thoughts. It was the day after the first American soft stop was patented. The noise in those days was something fearful. What a change since then! Shortly after Mr. Peck introduced his harp stop effect which was nothing else except the soft pedal transferred to a pivot. I remember a great lady pianist went into Mr. Peck's wareroom and she played with both feet, and when Peck's old man Friday pulled the harp stop the one foot wouldn't work. She got very angry and said she would write to Queen Victoria and tell her all about it, but Peck fixed her up by telling her she could have Hardman Hall free for nothing for a piano recital on a Swick grand, provided she would pay for the light, the ushers, the advertising, and use her influence with the Queen of the Feejee Islands to make her buy a Hardman. The lady accepted, but we never published the result for fear that it might be construed as publishing news, which would never do for the "Art Journal."

There is going to be a world's fair held in Chicago next year to commemorate the discovery of this country by Mr. Christopher Columbus, an aged Spanish gentleman, at the time domiciled in the household of Isabella, Queen of Castile, where the first cast steel furnaces were invented and where castle soap is found in the bath tubs after the water is let off. Queen Isabella died very unhappy, as she had no opportunity to play on her Hardman grand during the last days of her existence on this earth. Mr. Peck somehow or other got angry at Isabella for some remarks she dropped about the tone of the piano, and Mr. Peck ordered the Hardman agent at Jerusalem, who had control of that territory, to remove the grand. Among old Spanish physicians there is a tradition that this really hurried on the queen's disease and hastened her earlier demise, but, thank God! it did not interfere with the discovery of America.

—There may be another piano factory in Rockford. Mr. Peters, who recently sold out his interest in the Rockford Piano Company, has, he thinks, got hold of a scale that will be a great improvement on many kinds of pianos, and he is talking of starting another factory for the manufacture of pianos. Rockford seems to be getting them all.—Rockford, Ill., "Republican."

BOSTON.

BOSTON OFFICE, MUSICAL COURIER,
157 Tremont street, April 30, 1892.

WHEN you hear a fossiliferous old foggy grumbling about "hard times" in the piano trade tie him to a string and drag him through the various ware-rooms along "Piano Row." He will become convinced of one of two things—that either the piano business is booming or the dealers are striving to outdo the sewing machine men in the pastime so popular about the time of Ananias.

During the week just ended the M. Steinert & Sons Company sold 14 Steinway grands, which ran the weekly business up to the highest point reached this year. One grand made for Mr. Wm. Slater, of Norwich, cost \$5,000. The case was designed by the well-known Boston architects, Little, Brown & Co.

Chickering & Sons are also enjoying the benefits of the present healthy condition of the trade. This concern has so conducted its affairs during nearly three-quarters of a century of its existence that it has grown to be in a certain sense a national institution and a national pride, and when prosperity comes to it every American has good cause to rejoice. The recent important changes within the firm have infused new life into its system, and never in its history has the financial condition of the firm been better or its future brighter.

Mr. Champlin, of C. S. Norris & Co., representing the Sohmer pianos, is enthusiastic as well over the encouraging prospects for a lively spring trade. The actual business done in the month just ended was over twice that of the corresponding month last year.

Mr. E. W. Tyler, who handles the Knabe, noted a marked improvement in trade since April 1.

Messrs. Wentworth & Co. are receiving orders faster than they can possibly be filled. It will take fully six months for the firm to fill the orders now on hand, allowing meantime for the average trade only. Their large mahogany upright seems to meet with the heartiest approval.

Mr. P. H. Powers, of the Emerson Piano Company, claims business to be unusually good, that orders are received more rapidly than it is possible to fill them, especially from their newly acquired Western territory. P.

Business Notice.

LEOMINSTER, December 15, 1891.

Editors Musical Courier:

THE firm of J. P. Lockey & Co. has this day been dissolved by mutual consent, Mr. Joseph P. Lockey retiring.

Mr. Lockey has transferred to Mr. George L. Rice and Mr. William Holden all his interest in the assets of the late firm, and they assume all liabilities of the firm and will continue its business under the style of Rice & Holden.

JOSEPH P. LOCKEY.
GEORGE L. RICE.
WILLIAM HOLDEN.

Mr. Munger Writes

THE following letter has been received at this office, and the comments added are due to some slight misapprehensions on the part of Mr. Munger:

ST. PAUL, Minn., April 25, 1892.

Editors Musical Courier:

In your edition of April 30 I notice an article concerning the transfer of the agency of the Decker Brothers pianos to Messrs. Howard & Farwell, of this city, which is a fact. I will say, however, that I have been their agent for some five years, and not one word of complaint has ever been made, to my knowledge, but in their correspondence from time to time compliments have been showered upon me. On the 12th inst. Mr. Decker called at my place of business and informed me that he had a very unpleasant duty to perform—that they had decided to transfer the agency of their pianos to Messrs. Howard & Farwell.

I was very much surprised, and asked the reason for the sudden change; his only answer was that "they thought they would increase their business by so doing." He also stated that their business matters with myself had been satisfactory. Comments are unnecessary and I leave this matter, as the manufacturer claims the right to change agencies at pleasure, whether right or wrong. But your correspondent goes farther, and says that "Mr. Munger has been devoting most of his time to speculation, chiefly real estate (which I emphatically deny) and has made money, but his piano business naturally suffered, placing him out of competition to a great extent," &c.

In answer to this I will say that I have made some money in real estate and other enterprises, as well as the music business, and will challenge your correspondent to find in this city any music dealer who has put in more hours and given more of his personal attention for the many years he has been engaged in it and less time to outside matters. If he is a resident of this city he knows, or should know, that to be a fact and is not justified in making the statement.

In conclusion will simply say that I have been nearly 30 years in business here and have paid cash or short time paper and have met all obligations promptly and never asked for an extension. This would certainly indicate that someone had given the required attention to produce such results.

Yours very truly, R. C. MUNGER.

In the first place the notice published in this paper was not sent by a correspondent from St. Paul, but was an editorial statement, as it has been well known that Mr. Munger has for years past been engaged in successful speculations in real estate, mining, &c. His denial that he has speculated "chiefly" in real estate may be a refuge in a

technicality. Strictly speaking, it is no one's affair how Mr. Munger makes his money honestly—except that Mr. Munger is a piano man, and when any item of news regarding a piano man can be captured by this paper, why, very naturally it is published. Now, if we were engaged in speculating or mining or other outside occupations we should probably not have heard of the change from Munger to Howard, Farwell & Co. of the Decker Brothers piano. And if Mr. Munger had not engaged in devoting time to speculation the item would probably not have been published, for then there would not have been any occasion for such a change; hence no item.

It is a notorious fact that Mr. Munger's piano business has not been pushed with the same energy that characterizes his competitors, and Decker Brothers were therefore wise in seeking a greater outlet.

Oh, Bad Piano Man!

MELVILLE M. McELROY, a representative of the piano and organ firm of B. Dreher's Sons Company, of Cleveland, and Miss Florence E. Groenbaugh were married by Dr. J. W. Hubbell at the parsonage of the Congregational Church at 8:30 last night. This is the dénouement of the following story published in the Kent "Courier" of April 22:

There was a whole bushel of excitement at the Revere yesterday morning over a rather sensational state of affairs discovered when the guests were awakened.

During the fore part of the week a man who registered as M. M. McElroy, of Chicago, put up at the hotel and stated that a lady acquaintance was to meet him here. Tuesday morning he left and the same evening the lady arrived, but not finding McElroy here she left.

Wednesday she again came to the hotel and took supper. She went out, telling the clerk she would return presently and desired a room. About 10 o'clock she came in and was assigned to Room 21 on the third floor.

When Erie train No. 8 came in from the West yesterday morning about 9 o'clock, McElroy got off the train and inquired about the young lady, saying he desired to see her. The clerk would not call her, however, and insisted on McElroy going to bed, which he at first refused to do, but the clerk was persistent and finally got his guest to bed in Room 8 on the second floor.

Yesterday morning when someone went to call him the room was vacant. A general search was made for the missing guest, but he was nowhere to be found. At last one of the girls heard voices in No. 21 and Landlord Shannon was notified. He went up and knocked at the door. McElroy answered and asked what was wanted. Mr. Shannon said he wanted the door opened at once. After some little delay it was opened by McElroy, and the girl was found behind the door. They were both ordered to gather up their clothes and get out of the hotel at once, which they did after settling their bill.

The girl is Miss Lizzie Groenbaugh, a prominent young lady of Hartsville, Stark County, 15 miles south of here, on the Cleveland and Canton Railroad. She is prominent in social circles and comes from a highly respected family, a sister being married to a minister there, while another sister is said to be the wife of a prominent politician at Akron. She is tall, stately and handsome and is apparently 30 years of age. She is well off and is said to have \$8,000 cash in a Canton bank.

McElroy is a piano agent and is reported to have a wife at Canton. The only excuse he gave for being in the room was that he was drunk and she was taking care of him.

The coupé left for the West on Erie train 5 yesterday morning. McElroy and Miss Groenbaugh came to the city yesterday. He registered at the Sherman, from Cleveland for dinner, and she registered at the same hotel, from Canton, for supper. After the marriage they returned to the Sherman, where they remained over night.—Mansfield, Ohio, "News."

Testimony, Trite and True.

I have unusual pleasure in sending out this circular for two reasons:

First—These testimonials are sincere, and given me for the express purpose of showing appreciation of the wonderful "SHAW PIANOS."

Second—In establishing myself in the music business I realize this fact, that while I could sell cheaper instruments and make larger margins, I much prefer to sell only such instruments as will reflect credit upon me in after years.

Therefore in recommending the "SHAW PIANOS" to your favorable notice I do so with the honest belief that you would never regret having purchased one. Yours very truly,

GRANT CARYER, Special Agent,
Galesburg, Ill.

The circular contains the names of a large number of people, including musicians and organists, who have purchased Shaw pianos in and about Galesburg, Ill.

—The Gardner Music Company, of Platteville, Wis., has opened a branch house at Duluth, Minn., with Mr. Mar in M. Hoare as manager. The proprietors of the Gardner Music Company are D. E. Gardner and Nels Hall.

—The auction sale of old pianos on Wednesday last, at 47 Liberty street, included 19 instruments all old—very old—pianos of Chickering, Erard, Hazeltan, Haines, Dunham, Decker & Barnes, &c. The old Erard grand brought \$122.50—in good repair.

—Patents granted April 19, 1892:

Support for music books	Fales & Prendiville	No. 473,150
Coin controlled music box	G. Raab	" 473,342
Organ reed	M. Clark	" 473,959
Qualifying box for bass reeds	F. W. Hedgeland	" 473,998
Piano action flange	W. W. Shailer	" 473,941
Piano back	J. W. Reed	" 473,083
Piano flange	W. W. Shailer	" 473,942
Piano sounding board and resonant chamber	J. V. Fischer	" 473,307
Upright piano	J. V. Fischer	" 473,304
Violin peg	G. H. Rowe	" 473,347

Trade mark No. 31,001 applied to mouth harmonicas has been issued to C. Messner & Co.



—E. W. Wilde has opened a new music store at Shenandoah, Pa.

—Mr. Charles W. Blodgett, of Brockport, N. Y., is dangerously ill in Florida.

—James A. Guest, of Burlington, Ia., contemplates opening a Chicago wareroom.

—Mr. William Steinway sails for Europe on the Fürst Bismark on Thursday, June 2.

—R. S. Howard, of the New England Piano Company, was at Spokane, Wash., on Saturday.

—J. S. Unger, Reading, Pa., has taken the whole building, 656 Penn street, and will remodel it.

—C. E. Faber, of Williamsport, Pa., has joined the forces of Howard, Farwell & Co., St. Paul.

—Frederick Steinert's warerooms at Worcester, Mass., just opened, are located at 42 Pleasant street.

—A. J. Hinds, of Santa Cruz, Cal., has removed his music establishment to new and larger quarters.

—J. W. Currier, of vocal fame, who leaves for Europe Saturday, will remain abroad three months.

—John C. Spring, the New Britain, Conn., piano and organ man, has opened a branch at Bristol, Conn.

—W. J. Benjamin, the wideawake piano and organ dealer at Apollo, Pa., has removed to a larger wareroom.

—We learn that business with Mitchell, Young & Co. and Fisk, Krimm & Co., of Williamsport, Pa., is very dull.

—D. Field & Co., music dealers, of Denver, Col., were sold out by the sheriff to satisfy two claims of \$2,535. They are through.

—Mr. P. J. Healy, of Lyon & Healy, who was East last week, returned to Chicago on Friday night via Baltimore and Cincinnati.

—Fred. Gardner's music rooms in the Barnaby Building, Providence, were damaged by fire on the 23d ult. Loss, \$10; not insured.

—Charles Pearcy robbed August Weber's music store on Twelfth street, Kansas City, on Monday of \$500 worth of musical instruments.

—E. J. Holden and C. J. Walker, of Salem, Mass., known as Holden & Walker in the music business, have dissolved. Mr. Holden will continue.

—Stelle & Seeley, dealers in musical instruments, have kindly presented the Rescue Mission, at 111 Franklin avenue, with a new \$75 organ.—Scranton "Truth."

—Malcolm Love, of Waterloo, N. Y., will be in town this week with Mr. Phelps, of Sharon, Wis., and several Malcolm Love pianos in which the Phelps patent is embodied.

—A report from Lockport, N. Y., states that Compton & McMasters have dissolved, Mr. Compton succeeding. Later a notice of assignment by Mr. Compton was issued.

—J. M. Bunnell, senior member of the firm of Bunnell & Atkins, Bellefonte, Pa., opens a branch store at Phillipsburg on his own account. His interests in the old firm continue.

—The new deal of F. G. Smith, of Bradbury fame, now about culminating at San Francisco, will astonish the natives if it should come to a head. It is one of the usual large deals of Brother Smith.

—Mr. Nichols, the father of James A. Nichols, of Allegheny, and father-in-law of Geo. H. Chickering, died in Boston on Sunday. Mr. James A. Nichols passed through here on Monday to attend the funeral.

—Seals Brothers, of Birmingham, Ala., will have their new warerooms and music hall (capacity 600) finished in October. They will have a permanent pipe organ in the music hall. Seals Brothers are doing a fine trade.

—D. S. Andrus & Co., of Williamsport, Pa., one of the oldest piano and organ firms in Pennsylvania—32 years in existence—have opened a branch house at Renovo, Pa., will carry the same line of goods they handle at Williamsport.

—Cressy & Jones, of Portland, Me., have removed to 538 Congress street. The trouble with the Portland, Me., houses is a lack of energy, based on a small capitalization. There is very little money invested in the piano trade of the State of Maine.

WANTED—One piano salesman, one organ salesman; first-class men only; first-class salary and commission will be paid. Apply to J. A. Thayer & Co., Attleboro, Mass.

WANTED—A first-class piano tone regulator to go to Century Piano Company's factory at Minneapolis, Minn. Apply to Paul G. Mehlin & Co., F. rieth street and Tenth avenue, city.

WANTED—A first-class piano tuner and repairer for permanent position in a long established business in large city in Western New York. Good salary. Address "Reference," care of THE MUSICAL COURIER.

WANTED—A position, by a thoroughly posted music trade traveler who has been acquainted with the German and other music trades for many years past. A position as purchaser in Germany or salesman in that country preferred. Address, "Purchaser," care THE MUSICAL COURIER.

A RARE CHANCE FOR A TUNER—A small but well paying piano business, with some stock on hand and a number of pianos out on rent, together with a large and steady tuning list, for sale at a great sacrifice on account of recent death of owner. Apply immediately for particulars to M. M., THE MUSICAL COURIER.

POSITION WANTED—As piano or organ road salesman for manufacturer; middle aged, experienced, good reference and able to fill a position satisfactorily. Address "Satisfaction," care MUSICAL COURIER.

WANTED—Capable, intelligent, experienced correspondent wanted by a large piano and organ house in the Northwest. Answer M. P., care of this paper.

WANTED—An Eastern organ concern needs the services of a first-class road man. Address Organs, care of THE MUSICAL COURIER.

WANTED—Piano and organ tuner would like work part of the time or would take a steady position. Understands thoroughly the repairing of reed organs. Can also show up instruments in wareroom. Good reference from present employer, who is going out of business. Address R. H., MUSICAL COURIER office.

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THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

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GRADE.

NEW
SCALE.



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THE PRESCOTT PIANO CO., ESTABLISHED
CONCORD, N. H. —1836.—

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DIAMOND HARD OIL POLISH.

Registered. First Premium Connecticut State Fair, 1890 and 1891.

For Polishing Pianos, Organs, Mantels and Furniture of All Kinds.

Wonderful. Works like magic. Anyone can use it. Does no damage.
Leaves a perfect, brilliant finish. Try a bottle. Nothing like it.

Warranted not to gum or hold the dust. Manufactured by

HARTFORD DIAMOND POLISH CO., 155 Main St., HARTFORD, CONN.

N. B.—Apply at once for agency. Territory being rapidly taken.

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

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Kind.

Brass Band
Instruments, String
Band Instruments, Ac-
cordions, Harmonicas, Strings,
&c. The Celebrated Pollmann Banjos,
Guitars, Mandolins and Violins. The elegant
new patented **Mandolin Banjo**, as per cut. The most
beautiful finish, sweetest tone and easiest string instrument
to learn to play on yet manufactured. Patented May 3, 1887.

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AMERICAN EXCELSIOR SOLO AND MILITARY BAND INSTRUMENTS.

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204, 206, 208 E. 25th St.

New York City.

ALSO ONLY PUBLISHER OF THE COMPLETE SERIES OF LANGEY TUTORS FOR EVERY
ORCHESTRAL OR BAND INSTRUMENT IN COMMON USE.

These valuable works have been recently revised and enlarged by the author, and although the books have been
increased one-fourth in size and more than doubled in value the price remains the same—

ONE DOLLAR.

Address all Correspondence to HARRY COLEMAN, 228 North Ninth St., Philadelphia, Pa.

CAUTION.—Every Tutor written by Otto Langey in this country, and every one he has revised and written an
Appendix for, will contain his portrait on the title page as a guaranty of genuineness.

F. MUEHLFELD & CO.,

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462 East 136th Street, NEW YORK.

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It will pay you to handle them.
A MARVEL IN CONSTRUCTION, TONE AND
POWER, CONSIDERING THEIR SIZE
AND PRICE.

Just what is required for small rooms,
flats and for renting.

PETIT BIJOU PIANO CO.,
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Grand, Square and Upright
PIANOFORTES.

These Instruments have been before the public for
nearly fifty years, and upon their excellence alone
have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as **UNEQUALED** in Tone,
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EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

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WAREHOUSES:

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**TOWERS SCHOOL OF VOCAL MUSIC,
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PINSUTI, London, KULLAK and MARK, Berlin.

Opens September next. Interim address, care of
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A. NILSON & CO.,

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The Finest Grade Medium Priced

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DEALERS WILL DO WELL TO INVESTIGATE.



MANUFACTURERS OF

Upright Piano Actions,
STATE ST., CAMBRIDGEPORT, MASS.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
233 STATE STREET,
CHICAGO, April 30, 1892.

THE season is late, and very unusual wind accompanied by rain played sad havoc with the manufacturers' building of the world's fair on Wednesday of this week. A section of the wall, some 700 feet in extent, was destroyed, and although the amount of damage done is announced to be only \$10,000 it is hard to credit the statement.

The world's fair seems to be having a series of disasters in other ways. The Government does not seem to take kindly to the suggestion for an appropriation of \$5,000,000, and there seems to be a hitch in the negotiations looking toward the raising of the numerous tracks of the Illinois Central Railroad which bar the free entrance to Jackson Park. The repairs to the manufacturers' building have already begun with unabated energy.

The new incorporations, or rather the latest licenses to incorporate, in the musical line are the two following:

"Baus Piano Company, Chicago; capital stock, \$50,000; incorporators, C. D. Otis, F. L. Brown, and Herman B. Jackson."

"Chicago Summer Nights' Concert Company, Chicago; capital stock, \$10,000; incorporators, Arthur George Bissell, Rudolph R. Magnus, and W. R. Page."

The former one, of course, refers to the probable move of Baus & Co. from New York to Columbia Heights and the latter one to an organization in which Mr. Max Bendix is to assume the baton at the First Regiment Armory over a portion of the Chicago Orchestra during the coming summer season, Mr. Florence Ziegfeld, Jr., who had an option on the same armory, having waived his privilege in favor of the "Chicago Summer Nights' Concert Company." It now appears that there will be some difficulty in getting possession of the armory until after July 11, and in the meantime the Chicago Orchestra are likely to scatter and from a permanent organization become a very unpermanent one. I may as well say that there are other movements on foot to give summer night concerts, in which famous brass bands and famous orchestras have both been mentioned as participants. However, no one knows what will come from these rumors yet. No doubt that should any such scheme culminate there will be money in it for the projectors, whether the leader be Thomas or Seidl or Bendix or Sousa or Cappa or some other leader.

The Schaff Brothers Company are moving into their new factory, which from a personal inspection must be acknowledged to be a very elegant building for the purpose; it is light, roomy, and well situated, and can be reached by the Milwaukee avenue cable car in about fifteen minutes. Mr. Edwin A. Link, who has been a trusted bookkeeper for a long time for one of our large piano manufacturers, has taken a position with the Schaff Brothers Company. Naturally that would be expected, as Mr. Link is the son of Mr. George Link, who is the manager and principal owner of the Schaff Brothers concern.

The Hamilton Organ Company are now thoroughly settled in their new factory on Henry street, near Canal. Nothing has been spared to make this factory as complete as modern methods permit; it is run by a 150 horse power engine, and contains electric lights, dust collectors, automatic sprinklers, and the most modern machines, and they will turn out this year about 3,000 organs. In the five stories and light high basement there are upward of 40,000 square feet of space, and Mr. Clarence Wulsin, who has virtual charge, is justly proud of it. Mr. Wulsin is ably assisted by the very capable organ designer and builder, Mr. Sorensen, for many years with the Burdett Organ Company.

Mr. Edmund Gram, of Milwaukee, Wis., had a regular spring opening on Wednesday of this week and, in addition to making his store attractive with a fine show of instruments, gave in the evening a free musicale, at which Mr. Hans von Schiller, the pianist of this city, played a fine program.

Mr. E. H. Story, of the Story & Clark Organ Company, is expected to arrive in Chicago from his European trip about May 5. I am happy to say that Mr. C. C. Russell, one of Story & Clark's most trusted employes, who was threatened with a severe attack of rheumatism, is again at his post of duty.

The firm of J. W. Williams & Sons, consisting of J. W. Williams, H. B. Williams and Carl T. Williams, begin the manufacture of organs at 348 North Normal Parkway on Monday next. I think it is their intention to stencil the organ Epworth, and they have bought some patents of Mr. Buikema, quite a bright young organ builder, who has been connected with another organ concern in this city for some time.

Among the many devices and improvements which have been introduced in the piano, a very simple arrangement for adding a techniphone attachment to the new Steger

piano is one of those which must recommend itself to every intelligent teacher and musician who will take the trouble to examine it. It is not necessary to explain the mechanical means by which this device is worked; suffice it to say that the hammers can be placed at various distances or close to the strings, so that tone can be produced or not at the student's pleasure, and the touch can be adjusted from normal to 16 ounces to each key if required. When not in use the attachment has no effect whatever on the instrument. In my opinion, based on some experience, it is a very valuable patent, and it will add very little to the cost of the instrument.

The Vose & Sons and Lyon, Potter & Co. deal, which has been on the tapis for a few weeks, was consummated this week, and Messrs. Lyon, Potter & Co. are now the accredited representatives of this popular piano.

Mr. Ferdinand Mayer is expected in this city on Monday. Mr. A. M. Wright, of the Manufacturers Piano Company, is out in the land of blizzards, and writes that he now knows where all the Chicago wind comes from, but doesn't know where the rest of it goes to, and says his silk hat has assumed the appearance of a buffalo robe, but he is doing business just the same, if he is compelled to catch freight trains at 3 in the morning.

Messrs. Eldredge & Barnes, of Ogden, Utah, who made an assignment last December, have made engagements with their creditors to assume control of the business and have procured the discharge of the assignee.

The failure of T. H. Easton & Co., of Salem, Ore., is said to be a pretty bad one, and that payments to creditors will hardly exceed 20 cents on the dollar.

The Chickering-Chase Brothers Company have their business in fine shape. Mr. M. J. Chase has a perfect genius for harmonizing his forces, and when absent has an able lieutenant in Mr. W. A. Dodge. Mr. Chase has just returned from one of his frequent periodical visits to the factory in Muskegon and reports the second grand piano in a very advanced state.

In town this week: Mr. James H. Phelps, Sharon, Wis.; Mr. Albert T. Strauch, of Strauch Brothers, New York; Mr. E. P. Hawkins, of New York; Mr. L. Cavalli, representing Alfred Dolge, of New York, is still here; Mr. J. C. Arthur, the popular traveler for Iowa for the Chickering-Chase Brothers & Co., Chicago; Mr. R. W. Blake, of the Sterling Company, Derby, Conn.; Mr. Edmund Gram, Milwaukee, Wis.; Mr. Geo. Nembach, of Geo. Steck & Co., New York; Mr. Clarence Wulsin, Indianapolis, Ind.; Mr. W. E. Furbush, of Vose & Sons, Boston, left for home Thursday; Mr. C. C. Colby, of the Colby Piano Company, Erie, Pa.; Mr. Jacobs, of Jacobs & Conklin, Fort Wayne, Ind.; Mr. Fred. Kessler, of the Albert Lea Music Company, Albert Lea, Minn., en route to New York; Mr. A. C. Woodyatt, Moline and Rock Island, Ill.; Mr. H. M. Cable, of the Chicago Cottage Organ Company; Mr. Sam. Hamilton, Pittsburgh, Pa.; Mr. W. S. Stratton, of Sioux City, Ia.; Mr. D. E. Gardner, who is opening a new store in Duluth, Minn.; Col. C. H. Young, Atchison, Kan.; Colonel Clay, of Sherman, Clay & Co., San Francisco, Cal.

About Philadelphia.

AS was remarked in a previous issue of THE MUSICAL COURIER, this City of Brotherly Love is struggling with not only a strong competition among the piano dealers, but some of the practices indulged in are to say the least amusing.

Take, for instance, the system of paying commissions.

It is generally supposed that when a dealer allows a commission on a sale it is to a party directly interested in some part of the trade. A music teacher, tuner or even a piano mover would perhaps, if they were instrumental in making a sale, be justly entitled to a commission, but in Philadelphia everything seems to go, and as one dealer estimated that at least seven-tenths of the pianos sold there were liable to a commission tariff, it was no wonder that big prices were asked for and obtained.

A grocery clerk hears a friend remark that he wants a piano, and guesses he will buy a so and so. The grocery clerk says: "Go slow; now I know Mr. — who sells that piano, and I'll introduce you; there's a little commission for me that we can just as well divvy as not," and the grocery clerk or dry goods clerk or butcher, whoever it may be, takes the party around, and if the piano is sold the commission is demanded and invariably paid.

As in cases of this kind no influence is brought to bear by the commissioned man upon the customer, either in creating a demand for a piano or in the selection of any special make, it simply amounts to a charitable offering in one sense on the part of the dealer, for which the customer, whether he realizes it or not, is paying.

There was some talk of a big litigation between a well-known firm of piano makers in New York and a Philadelphia dealer over an account which the dealer claimed did not justly exist and which the manufacturer allowed did. The difference in accounts arose from a little \$5 misunderstanding regarding the price of pianos sold the dealer, and as his attention was called to the discrepancy some years after the account had been closed and settled it very naturally caused a feeling of surprise and annoyance, and he

intimated that the manufacturer might go further, or to a hotter place, before he would pay the claim.

The manufacturer called one day last week and the matter was adjusted.

Philadelphians may be slow in some things, but they are abundantly supplied with cheek, some of them any way, if the following little incident is a specimen:

A lady, a perfect stranger at that, walked into one of the piano rooms on Chestnut street and going up to a parlor grand, opened it and unrolling a piece of music began playing.

The proprietor stepped up and very politely asked her if she was looking for a piano. Oh! no; she only wanted to try a new piece she had been purchasing, and she did try it for about half an hour and then swung out of the store with not even a thank you.

Blasius & Sons have had so many alluring propositions made them from different parties regarding the building of a new factory that they don't know just what to do, and as orders are coming in faster than they can supply the goods, they have rented temporarily a portion of the Brighton Mills, just across from their present factory, and will utilize that, beginning from May 1. This increases the output 5 pianos a week.

H. G. Farnham, who has charge of Blasius & Sons' advertising, has had, for a young man, a varied experience. He has been around the world several times introducing different patents, and for originality and general all round advertising schemes he probably has few equals. His sanctum on the second floor of the Blasius Building is a curiosity.

James Bellak's Sons are out with a new one price catalogue, following the system of the Manufacturers Piano Company, of Chicago.

They are in a mighty hard neighborhood to work the one price system, but they are going to try it. Their price list reads: "Our prices are put upon the instruments in plain figures, from which we cannot deviate to favor any one buyer; nor can we be beat down in prices."

"We do not ask one price and take another."

"What we do for one we do for all."

Then follows the list of goods they are handling attached, each make by itself arranged by styles, and with the cash and time prices attached.

The price list is very neatly gotten up and can be comprehended by anyone.

Getting off Piano Row, T. Scherzer, of 922 Arch street, has lately taken the Bridgeport organ. He has handled the Behning piano for a number of years, and has worked up a fine trade and renting list.

Mr. George Dearborn, who has been confined for several days to his bed, is reported as slowly recovering.

Guild & Merrill Piano Company.

JOHN N. MERRILL, ESQ., and Mr. Geo. M. Guild, of Boston, have joined interests, and the result is the Guild & Merrill Piano Company, of Boston, to manufacture pianos and also control the new American Action Company.

Mr. Merrill's interests in the Smith American organs will continue.

Geo. M. Guild is an old Boston piano manufacturer, well known in all sections of the country. John N. Merrill has had charge of the interests of the Smith American organs in Europe, with headquarters at London, for a long period. He is also well and favorably known to the American music trade and he is endowed with all the elements that presage success. We expect to hear from the new combination.

A late report says that the negotiations have not been fully consummated.

No Truth in It.

BUFFALO, N. Y., April 26, 1892.

Editors Musical Courier:

You have no doubt read the "rumors" in this week's issue of the "Indicator."

We wish to state to our friends and the public that it is an untruth and without any foundation, and we herewith deny them in full.

We have no occasion to enter into combination with anyone. Remaining, Yours truly,

KURTZMANN & Co.

NEW YORK, April 28, 1892.

Editors Musical Courier:

I am in receipt of your valued favor of the 27th inst., and in reply would say that in the last issue of the "Indicator" I noticed an article saying in substance that I was about to arrange, or had made some arrangements, with the Kurtzmann factory in Buffalo, N. Y.; kindly say there is no truth in the rumor. Yours very truly,

F. G. SMITH.

Wanted.

A LIVE man wanted, with from \$10,000 to \$25,000, to take the presidency or treasurership of a piano stock company established for years; leading house of five in a Western city of 75,000 inhabitants. Ill health reason for present president's retirement. Controlling interest can be had. Close investigation invited. For further particulars address "Piano Co.," care of THE MUSICAL COURIER.

Boosey's Cheap Books.

ANNOUNCEMENT is made to the trade, from the New York office of Boosey & Co., music publishers, that on and after June 1, 1892, they will supply all publications embraced in their "Cheap Book Catalogue" directly from their American headquarters at No. 3 East Fourteenth street, New York. It is their intention to carry at all times a complete stock, that there may be no delay in filling orders.

Messrs. Wm. A. Pond & Co. have for many years been the agents for this catalogue and relinquish it only because of Messrs. Boosey & Co.'s direct representation here. The lists may be obtained upon application and the terms now in vogue will be continued.

That Texas Law.

APRIL 23, 1892.

Editors Musical Courier :

IN THE MUSICAL COURIER of April 13 one of your correspondents, writing under the nom de plume of "Truth," insinuates that the mortgage laws of Texas are not good and refers to the decision in 69th Texas, page 237. He garbles the report of the Appellate Court, and under the caption of "Truth" is evidently endeavoring to create the impression that in this decision the transfer of lien notes vitiates the mortgage. For the benefit of those interested, we give the charge of the court, and leave it to the verdict of the public. The following is the exact language :

NO. 3068. MERCHANTS' AND PLANTERS' BANK V. J. H. THOMAS & SONS.
1. Right of Property—Sale of Chattels. When the owner of personal property transfers its possession to one who executes his notes to pay for it at an agreed price, at a stipulated time, under a contemporaneous contract by the terms of which the title is to remain with the vendor until

the price is paid, with the right to reclaim possession if the price is not paid at the time agreed on, the original owner in default of payment may elect either to enforce payment of notes or to reclaim possession. The assertion of either right is the abandonment of the other. To resume possession cancels the right to enforce payment of the obligation to pay, and an effort to enforce payment is equivalent to an admission of title in the purchaser.

2. Same.—The effect of the transfer of such written promise to pay is to assign to the indorsers of the obligation the right to enforce collection and to deprive the original vendor of the right to reclaim possession in default of payment. This right thus lost cannot be restored without the consent of the indorser, by an agreement between the original parties to the transaction.

Appeal from Grayson. Tried below before the Hon. R. Maltbie.

From the above it will be seen that "Truth" is not closely allied with the "Father of Our Country." George Washington never would have perverted the decision of the court in any such manner. In a "nut shell," all this wrangling about the mortgage laws of Texas is occasioned because a certain consignment dealer in Waco is making a successful inroad upon the trade of a house which does not handle goods on consignment. We have sold goods in Texas on lien notes for nearly eight years. We have enforced the conditions of all mortgages without the slightest inconvenience. Plows, farm implements, harvesting machines, buggies, wagons, steam engines and innumerable goods of this character have been for years and years sold in this State under mortgage in perfect safety.

The decision referred to by "Truth" and quoted above was in the term of court, 1887. Is it not the act of desperation to go back and hunt up all the old records and pervert the meaning and change the wording of the decision in order to damage the credit of Texas at large, hoping probably to subvert the same to the interest of a single individual or special business? We are not endeavoring to take up the controversy between your two correspondents "Justice" and "Truth." The facts are before the public, and we think that simpering "Truth" will now go and

"get under a rock and die," and never raise his "snaky head" above the ground again.

Why doesn't "Truth" sign his name if his cause is just? In behalf of the State of Texas we defy him to come out and sign his name, and get a dozen reputable lawyers and a half dozen judges of our courts to challenge this proposition, "Resolve that the transfer of mortgage lien notes vitiates the same so that the property cannot be repossessed or reclaimed by legal proceeding."

Yours truly, COLLINS & ARMSTRONG COMPANY,
E. ARMSTRONG, treasurer.

Wulschner at Louisville.

THE splendid new piano house of Emil Wulschner & Son, 631 Fourth avenue, was formally opened to the public yesterday afternoon, from 3 until 5:30 o'clock.

The store, which was decorated in palms and tropical plants, was crowded to overflowing with the fashionable and music loving people of Louisville. All the afternoon a constant stream of people were pouring in and out.

As each lady entered she was presented with a beautiful bouquet of cut flowers, while Mr. Wulschner and his corps of clerks spared no pains in showing the visitors through the magnificent store and in entertaining them by exhibiting the tones of the various costly instruments they have in stock.

The Biller Orchestra played during the afternoon, and on the whole the opening was a very auspicious one.

The Wulschner store and its stock were badly damaged by fire several weeks ago, necessitating a change to Market street while the repairs are being made. All the instruments then in the store have been disposed of, and the present stock is entirely new, and one of the largest and most complete in the country.—Louisville "Commercial," April 26.

—Wm. Wander & Son, of Hartford, Conn., are through with the repairs and enlargement of their building on Asylum street, in that city. They have been occupying the building for over 30 years, and their increasing business made it necessary to fit it up with all the latest and modern facilities. It is now readily adapted for the larger trade that will unquestionably flow to them. They are the leading firm in their line in Hartford.

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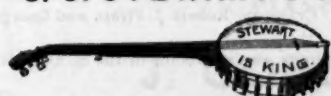
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Henry Hazelton.

MR. HENRY HAZELTON, senior member of the firm of Hazelton Brothers, died on April 30, at 2 P. M., at his late residence, No. 315 West Fifty-fifth street. Mr. Hazelton had been ill for some time and his death was expected some weeks ago, he having literally kept himself alive by the exertion of his unusual will power, one of his most striking characteristics in life. He was conscious up to the last and was quite well aware of the coming dissolution, arranging every detail of his affairs as calmly as though seated at his office desk.

A simple service was held at the house on Monday, and the body was taken to Albany, to be there interred in the family lot beside his wife and son.

Mr. Hazelton was born in London, England, on December 10, 1816, being therefore within a few months of 76 years old at the time of his death. Although a thoroughly practical piano maker, he has always been most prominently before the trade in his position as the head of the commercial affairs of the house, in which capacity he displayed such farsightedness, such good business judgment and such sterling adherence to "old-fashioned" mercantile principles that he had the satisfaction of spending his last years in an atmosphere of solid, substantial business success such as few men in the piano trade have lived to realize.

Mr. Hazelton entered the piano business at the age of 15, being apprenticed for seven years to the then well-known firm of Dubois & Stodart. He served the full term and so thoroughly mastered his calling that at 22 he was looked upon as one of the most expert piano mechanics of his day. In that year he moved to Albany, N. Y., and engaged with Wm. G. Boardman, then one of the leading manufacturers in that home of piano makers. A short time after this he started in business for himself, making the Hazelton piano, some examples of which are still in existence. Later he took into partnership Mr. A. G. Lyon and a Mr. Talbot, the firm being styled Hazelton, Lyon & Talbot.

Subsequently he returned to New York, and in combination with his brother Frederick, also a practical workman, he formed the firm of F. & H. Hazelton, which started business here in 1850. Another brother, John Hazelton, was taken into the copartnership later, and the concern was thereafter known as Hazelton Brothers. In 1881 Mr. Samuel Hazelton was admitted to the copartnership, and by the death of his uncle Mr. Henry Hazelton is now the sole surviving member, both Frederick and John having retired, the latter but a few months ago. Henry Hazelton was a man of marked individuality, a man who elicited rather than commanded respect, because he was never self assertive, but always confident in himself and his ideas, and he laid out the plans of his personal life and his business life upon strict though broad lines from which he never deviated by a hair's breadth.

Perhaps no better instance of his absolute adherence to his principles can be offered than his action in the matter of the Piano Manufacturers' Association fight against the strike of the varnishers in the fall of 1890. It is not on record that the factory of any other member of the association was completely closed down in accord with the resolution of that body. Mr. Hazelton interpreted the compact to mean literally what its wording signified, and while other shops were being run upon one basis of compromise or another, the Hazelton works were entirely shut up, even though his firm lost much money through their consequent inability to fill the orders they had booked. As a matter of common sense Mr. Hazelton withdrew from

the organization when he saw the general drift of its members, and declared that his house should never again become identified with any combination of piano manufacturers that attempted to act in unison upon any question that affected their individual interests. Mr. Hazelton had been previously connected with the other associations that had proven impracticable, and he was therefore the more firmly convinced of the futility of concerted action on the part of any body of men who could not meet on a basis of business equality.

Probably there is no man in the trade controlling a number of workmen who is better liked, more respected, more loved by his employes than was Mr. Hazelton. Always kind, considerate though firm, always appreciative of good, honest work, always quick to recognize merit and to reward it handsomely, he was an ideal "boss," and many a story of his leniency and good deeds comes to the surface now that he has passed away. No better estimate of the man can be

sort of manner, putting their brains and time into their business, reaching out for a new customer when they find the right man, securing him by fair business inducements and keeping him by liberal, just methods and honestly made, salable goods, and so they continue year in and year out.

What speaks well for this concern is the fact that they have always had a most liberal patronage from their own townsmen. Surrounded on all sides by well to do farmers and prosperous business men, they place among the dealers catering to the trade a good share of their product each year, and if they have not called upon the more distant parts for trade it is because the Miller organs are sought after for this home market to such an extent that they have no goods to offer the dealer far removed.

Their factory is perhaps not as pretentious an affair as some of the more widely advertised, but nevertheless a run through the building discloses the most modern and labor saving machinery, and the appointments are first class and in strict keeping with a well organized establishment.

Seven times since starting they have enlarged the factory, each time to meet the increased demand for their goods, and a further addition is at the present time under consideration and will probably be made in the near future.

Quite an advantage is gained by them in the cost of producing their instruments from the fact of the favorable location they occupy for buying walnut and other woods at a very low price, the timber lands in their immediate vicinity furnishing them each year with what is needed.

In regard to styles in cases they are well up in modern designs, and none in the market is any more elaborate and handsome. The case used for numbers 230, 231 and 232, their low priced organs, has recently been changed and now presents something more artistic than was offered in the old style. The panels in the top are carved and the moldings and trim all about the case are lighter and more delicate in design.

This style has been a very popular seller. Also case for numbers 240, 241 and 242 has been completely changed. This has a newly invented interchangeable top, and in a moment's time the wooden panel in the centre can be taken out and a fine French beveled mirror substituted.

These organs are sold with both wooden and glass panels, if desired, at a slight advance in cost, and the fact that a change can be quickly made often facilitates a sale with the dealer.

The case for numbers 250, 251 and 252 has also been arranged for this interchangeable panel.

The ornamentation on these cases has been altered, and the effect is to make them more airy and not quite as heavy in appearance as formerly.

In the higher priced organs the style of case for numbers 260, 261, 262 and 263 is one of the most elaborate on the market.

The height is 7 feet 1 inch; length, 4 feet 3½ inches and weight about 500 pounds. It is massive in construction, but lightened in effect by the large French beveled mirror in the top.

The case for numbers 170, 172 and 175 is tastefully ornamented in rich, fancy veneerings, ebonized paneling and hand engraved gold tracing. A specialty is made

of organs for church and chapel use, some finished with pipe tops, and these as well as all of the Miller organs are celebrated for their rich pure tone and volume.

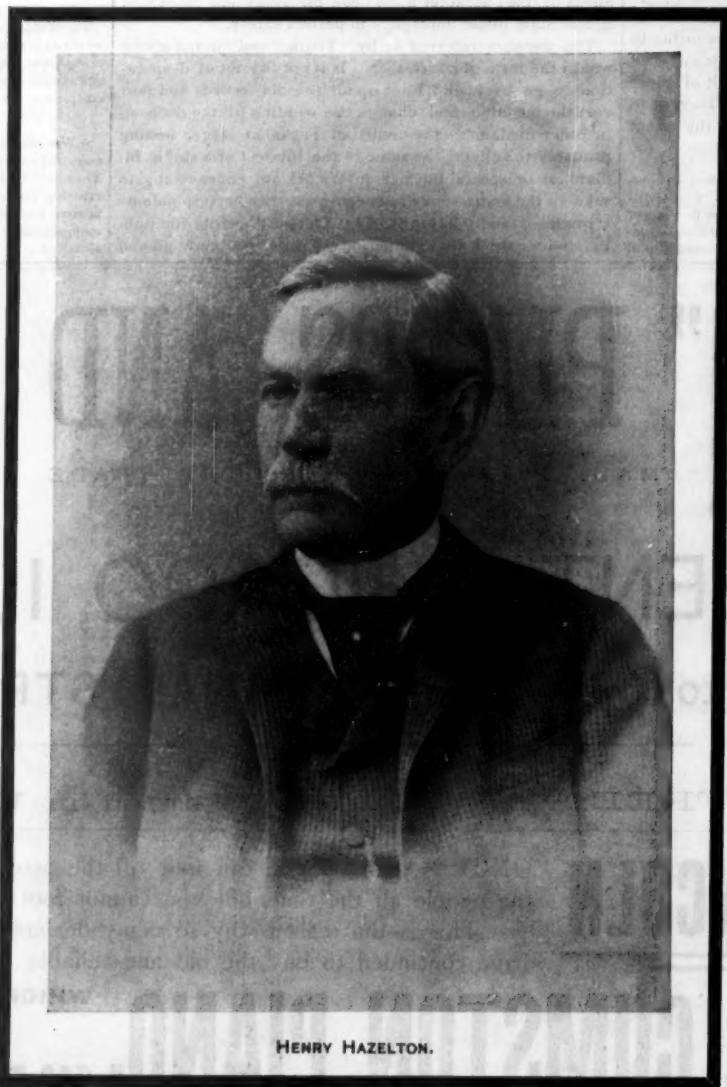
These mentioned are but a few of the styles of the Miller organs, and as the members in the firm are all practical workmen of long experience, who are putting their brains and exclusive time to perfecting in every possible way the organs they are turning out, new styles in cases and other improvements are continually making their appearance in demonstration of the wide awake qualities of this firm.

New Incorporations.

ARTICLES of incorporation of the Field Music Company have been filed at Denver, Col. Capital stock, \$10,000. Incorporators: Earl M. Cranston, Robert J. Pitkin, W. Reed Corradine and Dayton Field. Directors: Earl M. Cranston, Robert J. Pitkin and George T. McLaughlin.

Geo. T. McLaughlin is also a director in the H. D. Smith Music Company, of Denver.

—D. C. Whitehill, of Brookville, Pa., who recently opened a branch on Smithfield street, Pittsburgh, struck a boom and sold 30 pianos the first week.



HENRY HAZELTON.

gained than by a view of his work. He made the Hazelton piano and he believed in it. It is an embodied reflection of the man—good, clean, honest, unpretentious, reliable and beautiful. His works will live after him, and his name will be always associated with all that is best in the field of manufacture to which he devoted his life.

Messrs. Frederick and Samuel Hazelton left for Albany on the 9 o'clock train yesterday morning with the remains in charge.

Miller Organ Company, Lebanon, Pa.

Words are but leaves; deeds are fruit." WHEN some 18 or 19 years ago the Miller Organ Company, of Lebanon, Pa., gave to the trade their catalogue they promised that the merit of the instruments turned out should form the basis of their claim for patronage, and during these many years they have positively followed this promise, and to-day they have no cause to regret and no desire to change the policy which has been pursued.

Rather a conservative firm the Miller Organ Company, not given to much loud boasting, working along in a quiet

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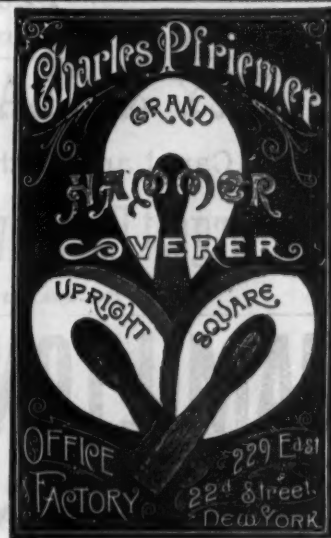
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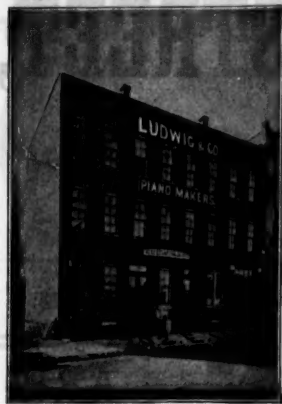
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Vose in Chicago.



AS announced in last week's MUSICAL COURIER the Vose piano is now represented in Chicago by Lyon, Potter & Co. The above is a cut of the Vose piano, of which Lyon, Potter & Co., will sell about 300 to 400 during the next 12 months, for if there is to-day a rapid selling, reliable piano it is this very Vose, made in Boston, in the State of Massachusetts, by the Vose & Sons Piano Company.

Where is the Objection?

WE are in receipt of the following letter inclosing the advertisement we publish below the letter:

MILWAUKEE, Wis., April 27, 1892.

Editors Musical Courier:

I wish to beg you for information. Inclosed find newspaper advertisement. I intend to buy a piano soon and want a good one. According to that advertisement do you think that would be a good house to make a selection from? I will appreciate your kindness by answering through your valuable columns.

Very respectfully yours,

MUSICAL COURIER READER.

The Advertisement Referred To.

GOOD INFORMATION TO PIANO PURCHASERS.

We are not located on the best street in the city. We have not the largest store in the State. Our stock is not the largest in the United States. We have not the only and best piano in the world. We do not sell at or below cost. We do not put the price high in order to come down to make the impression that you are saving a hundred or so. We do not offer you a special low price on one particular piano, because we have only the one left, or because it is a sample, or because you were baptized in the same church that we were. We do not rent new pianos five or six years, repolish and sell for new. We do not charge more for a

piano sold on time than for cash. We do not pay a big commission to parties who offer to be your guardian and advise you what piano to select. In all such cases the commission comes out of the purchaser. We do not put the price higher on pianos because you have an old organ or piano to exchange. We do not sell a \$500 piano for \$300. We do not sell a \$300 piano for \$500. We do not sell a low grade piano and call it the "favorite." We do not sell cheap on account of removal, a change in business, or short of room or any other such taffy. We are here to stay. We are located on Third street, No. 298 Metropolitan Block. Our store is so large that it holds all the pianos and organs we have in stock—Haines Brothers, also the Kurtzman piano in all the different sizes and fancy woods—ebonized, rosewood, mahogany, ash, oak, blister walnut and Circassian walnut. Those pianos have been sold in this market 35 years. Their prices and quality are well established and fully warranted. Then we have a few other makes which come lower in price because they do not cost so much. We also have the self playing organ. Anyone can play it, and play any piece ever written. You must see and hear this organ to believe its wonderful workings. In short, we have a beautiful stock to select from and sell on easy terms. We earnestly invite intending purchasers to call at our waterrooms. The price and quality of our goods will be appreciated. Waterrooms open to 8:30 P. M. Established in 1872.

GROBMAN & SON.

Where is the objection? Grobman & Son do not mention any names. They certainly expose some of the very worst features of the piano trade in this advertisement and give an opportunity for the ventilation of the same. What's the trouble?

Everett or Miller.

THE following letter of inquiry is far above the usual muddled requests that come before us for decision:

BOSTON, April 27, 1892.

Editors Musical Courier:

I am thinking of buying a piano, and am undecided as to the relative merits of the Miller and Everett. I want one of these two makes, and my friends are about equally divided as to which is the best. I can buy both at the same price.

Now, I write you as authority, knowing you will tell me without prejudice, and give me a good reason why you prefer one to the other, if there is any difference in them. Kindly let me hear from you, and oblige

Mrs. * * * M.
* * * — Washington street,
Suite 6. Boston, Mass.

We prefer the one to the other because we like the one better than the other, and that is our first reason. The one is the Everett; the other the Miller. The Miller piano is a very good instrument—the upright, we mean—but it is not as good in tone or in touch as an Everett. This is on the average. Once in a while you'll find a Miller running a little ahead of its average.

The spirit of progress and improvement has not yet affected the Miller upright; it is a piano of the ordinary character, which has not been advanced for years by taking advantage of the vast improvements made in the con-

struction of pianos. Other firms have embodied these advantages in their factory systems, in their methods of construction and in the development of their scales. Not so with the Miller upright. A great deal of attention has been bestowed upon the Miller grand piano—a very excellent instrument; but there are not enough of these made to create any deep impression and there is no particular demand for them.

The Everett Piano Company makes about four times as many uprights as the Miller concern produces, and if the same prices are charged, as you say, and which we do not doubt, this conclusively proves that the people at large certainly agree with us and prefer the Everett. Another thing to be remembered is the case. By putting Everett and Miller pianos next to each other, you will at once discover that the Everett case is far ahead of the Miller in architecture and finish. Try this method if you have any interest in such matters.

Conover.

IT is seldom that any piano manufacturer receives from such an authentic source a testimonial embracing such an unqualified indorsement as is represented in the appended letter:

GREENCASTLE, Ind., January 20, 1892.

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GENTLEMEN—Having given the Conover a very careful examination with the assistance of my own regular tuners and teachers, I find that they are unanimous with me in saying it is a first rate and durable piano. It not only gives satisfaction to my pupils, but also to those persons to whom I have recommended it.

Out of the 40 instruments that are used in our school the Conover not only holds its own, but stands very high in the estimation of professors and pupils.

Respectfully yours,

JAMES HAMILTON HOWE

Dean of the School of Music De Pauw University.

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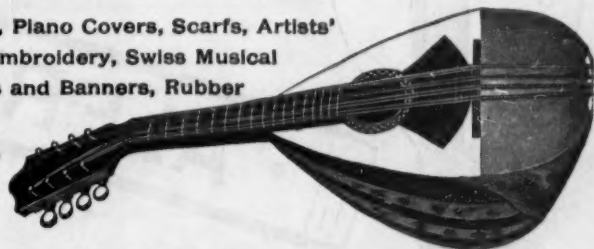
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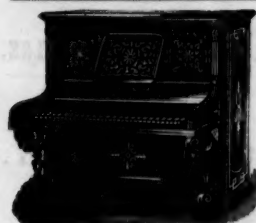


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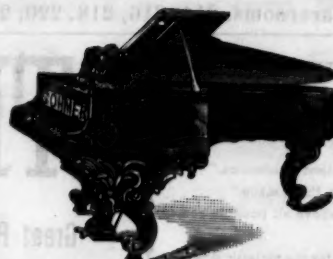
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